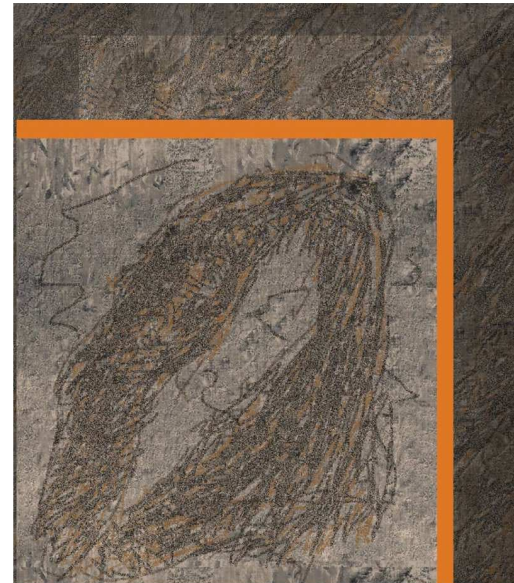
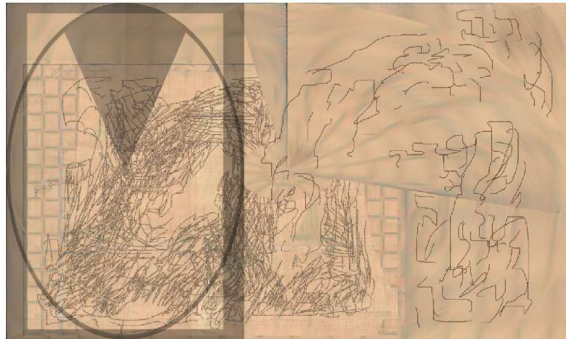
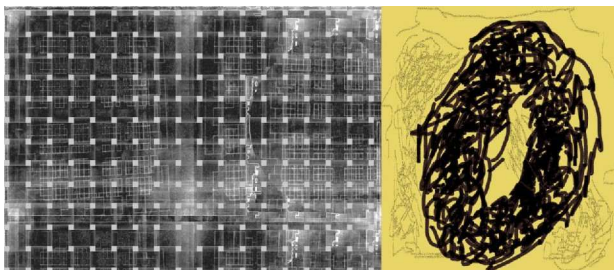
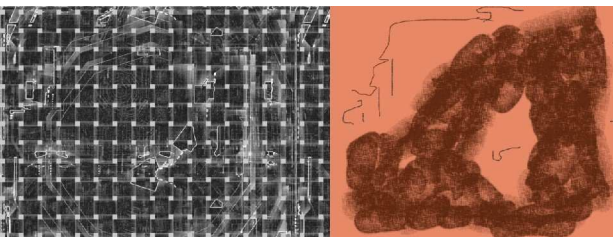
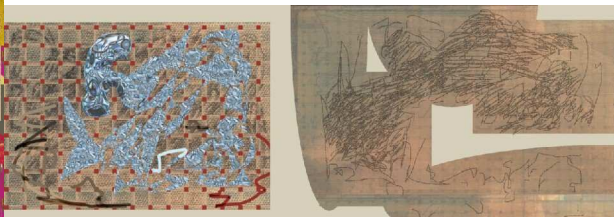
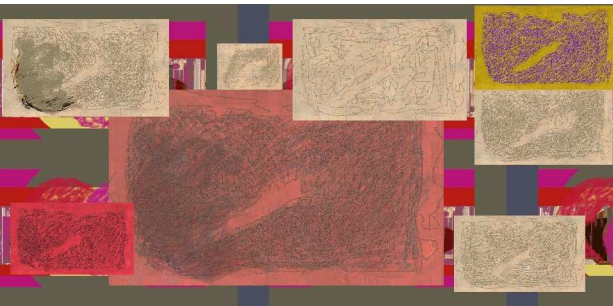
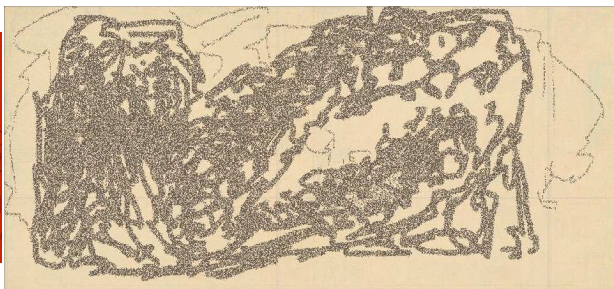
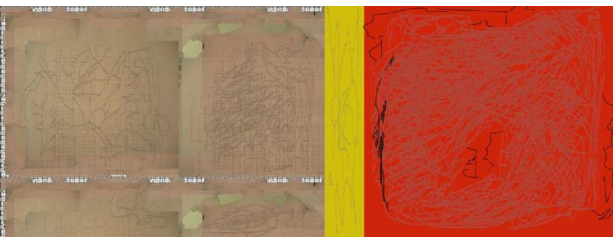


Drawing: Stripes of Visual Rhetoric

Semiotic Retrieval of Patterns of Knowledge Through the Art of Arts

Edwin VanGorder

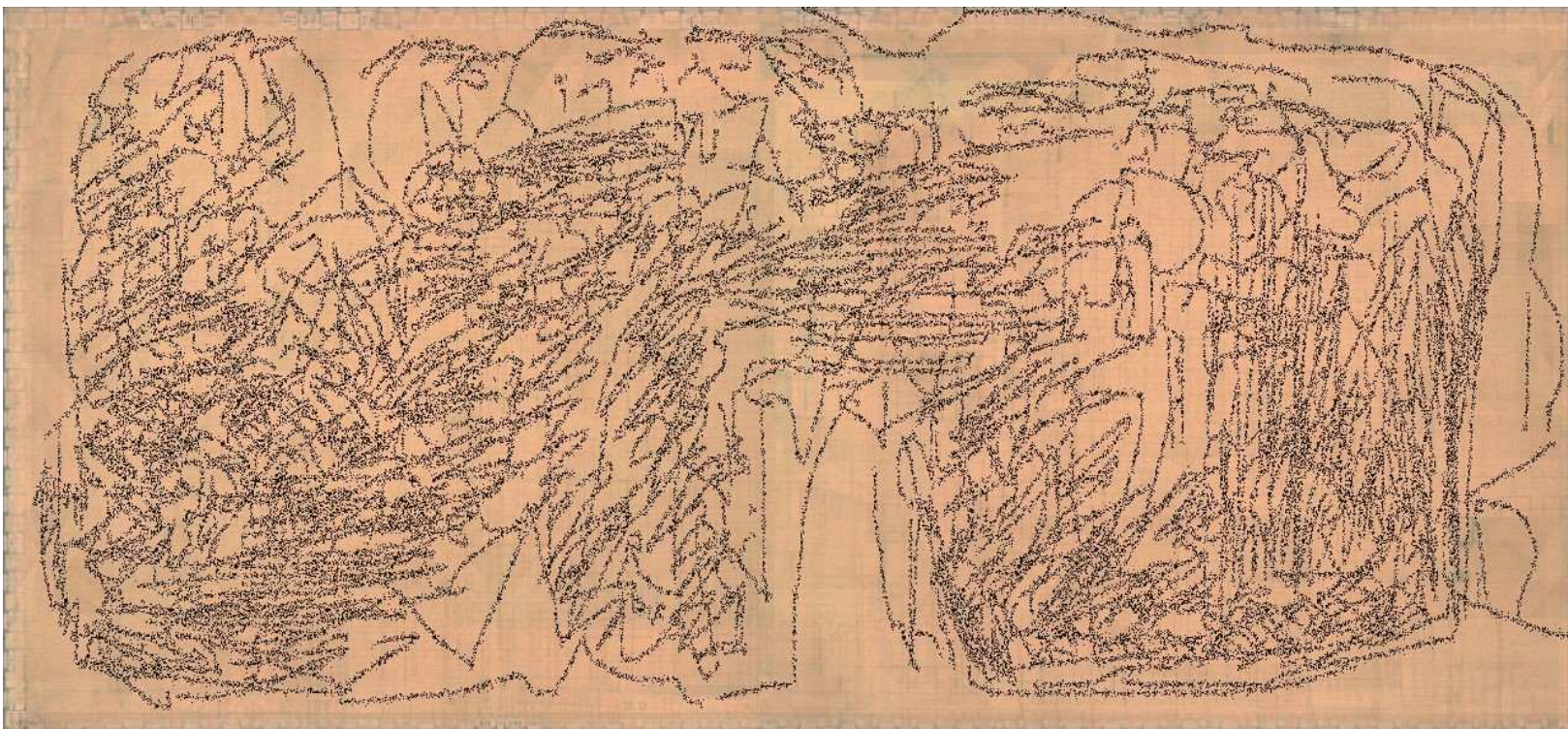


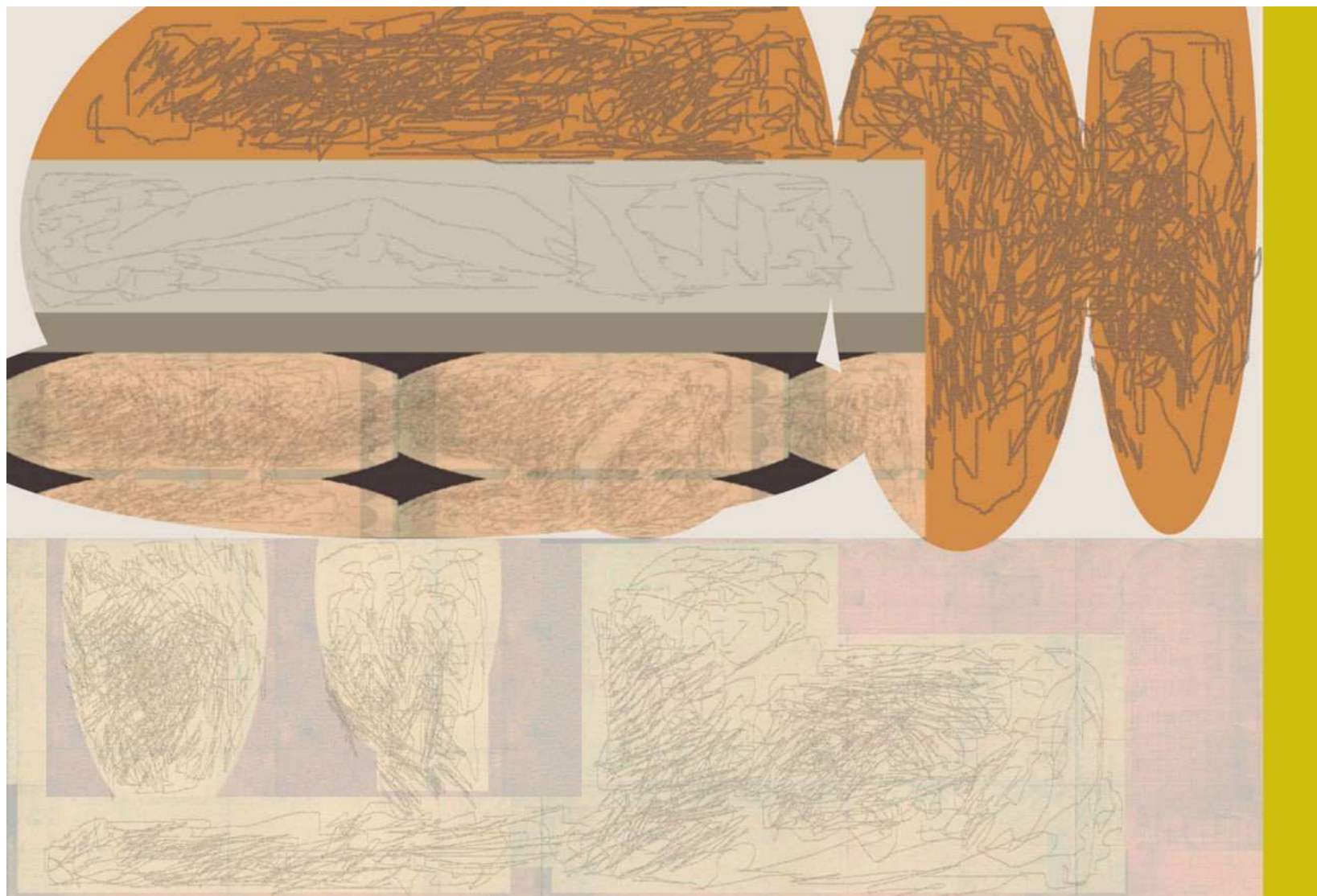


Introduction:

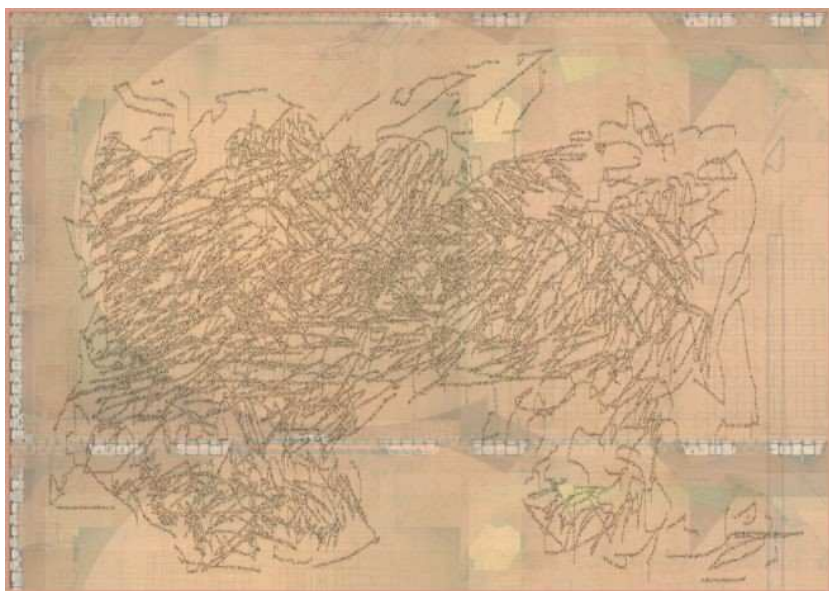
The first 50 pages of this book are a visual matrix of drawing through a compression sensation of drawing in the virtual dimension out which the sense of throwness is then given mid book a specific written narrative mapped into the work on the theme of the visual rhetoric of associative values within the process of projecting form and scale. This assembles an allegory around its own motions and salient while also taking "push and pull" to originary rhetorics in the drawing culture as reflecting language between mark and morpheme that dissemble the origins of "skirra" or enveloping motion from above, the concept of a "scape", and the Heraclitean poetics of compounding a resonance of touch as become an idea itself as it projects the idea of rhythm, rhyme and sensibility between the semiotic retrieval within the over all riddle: is pattern and not pattern - a pattern or not?



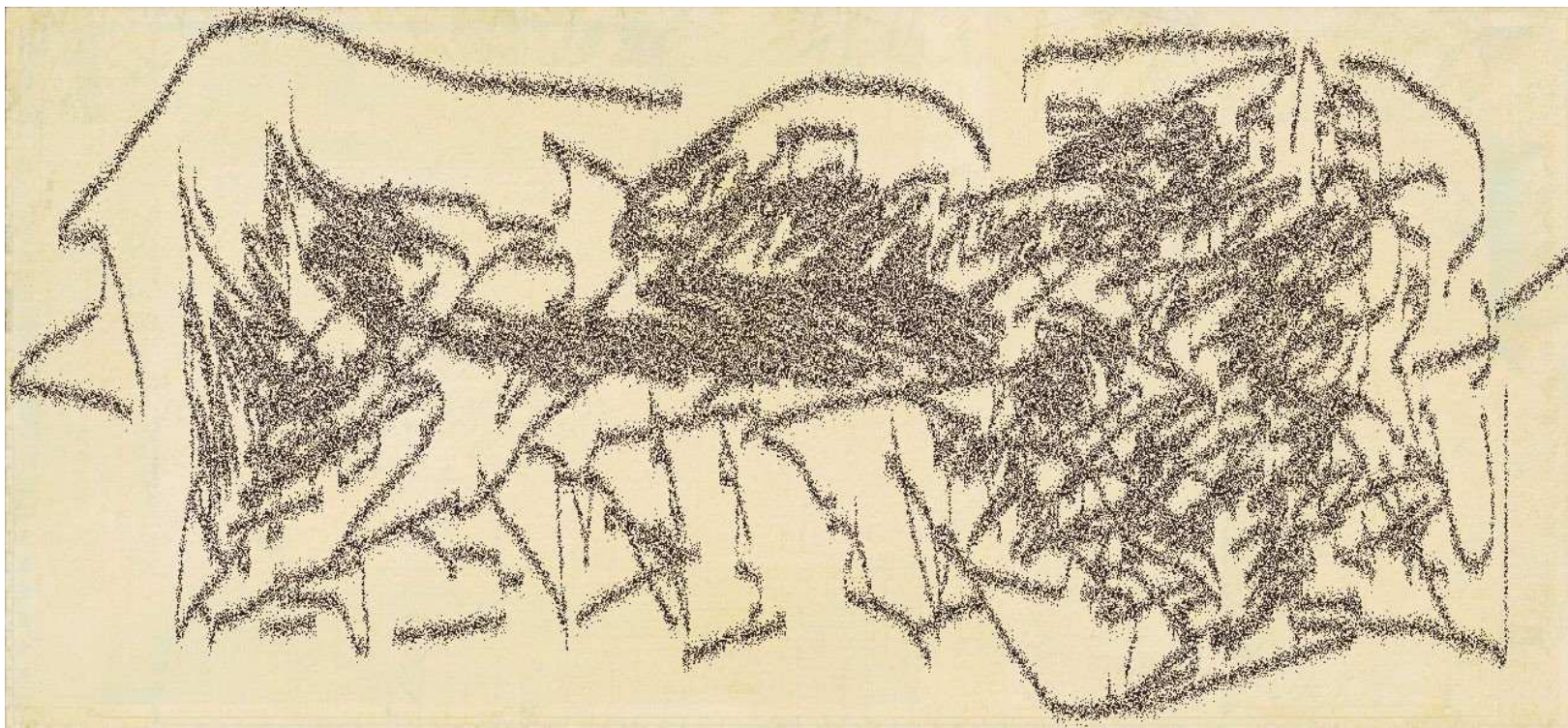


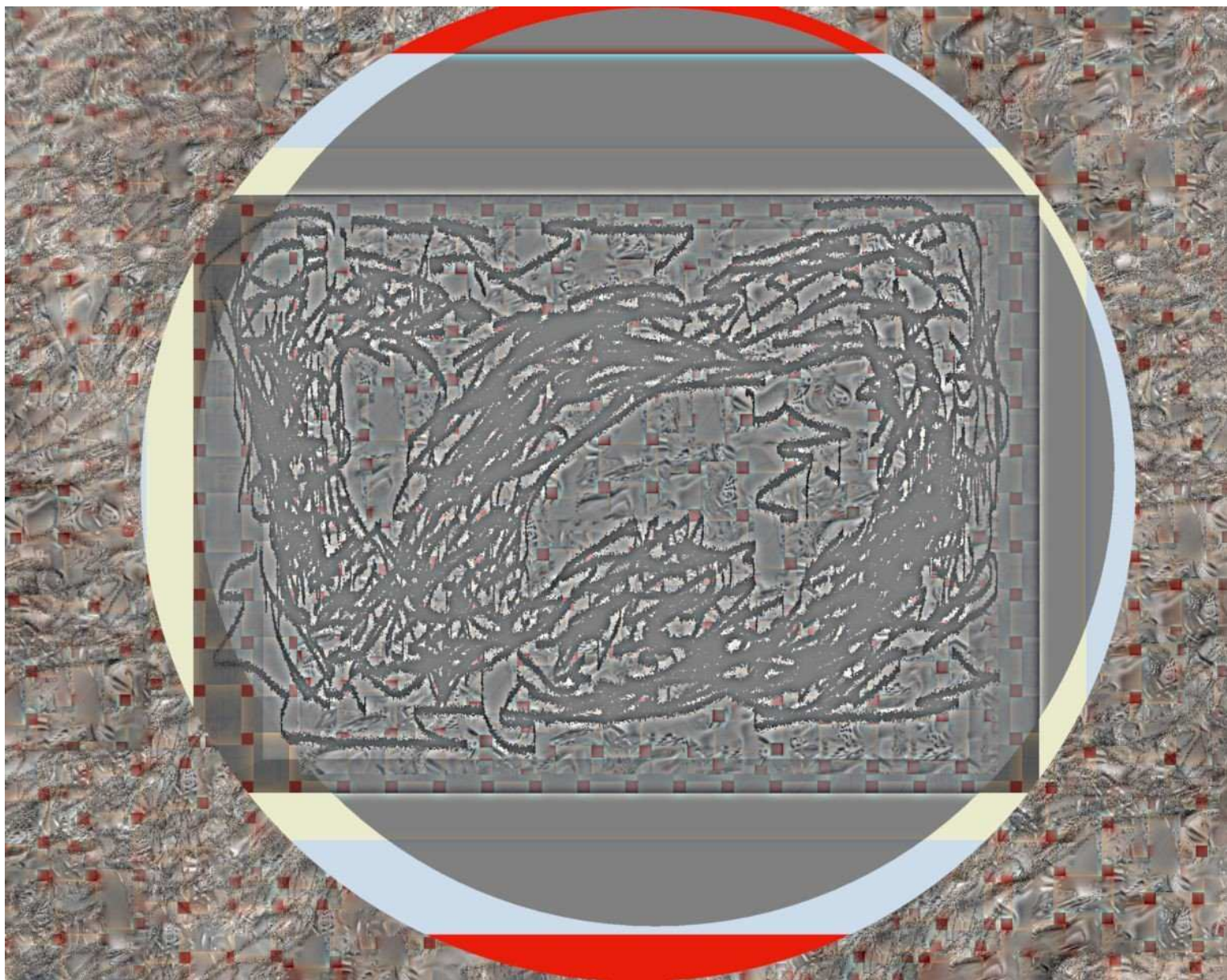


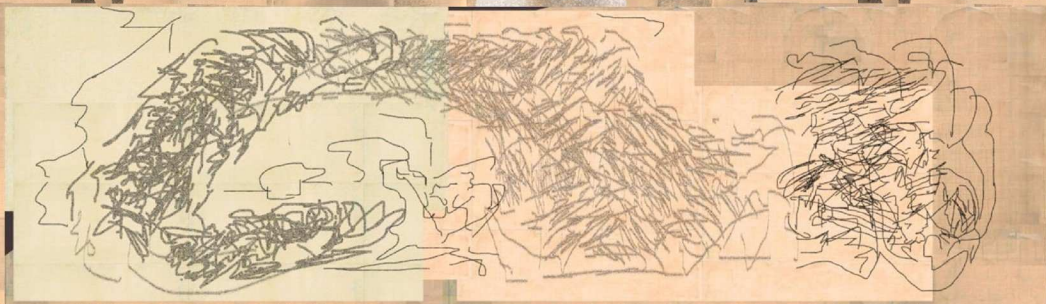


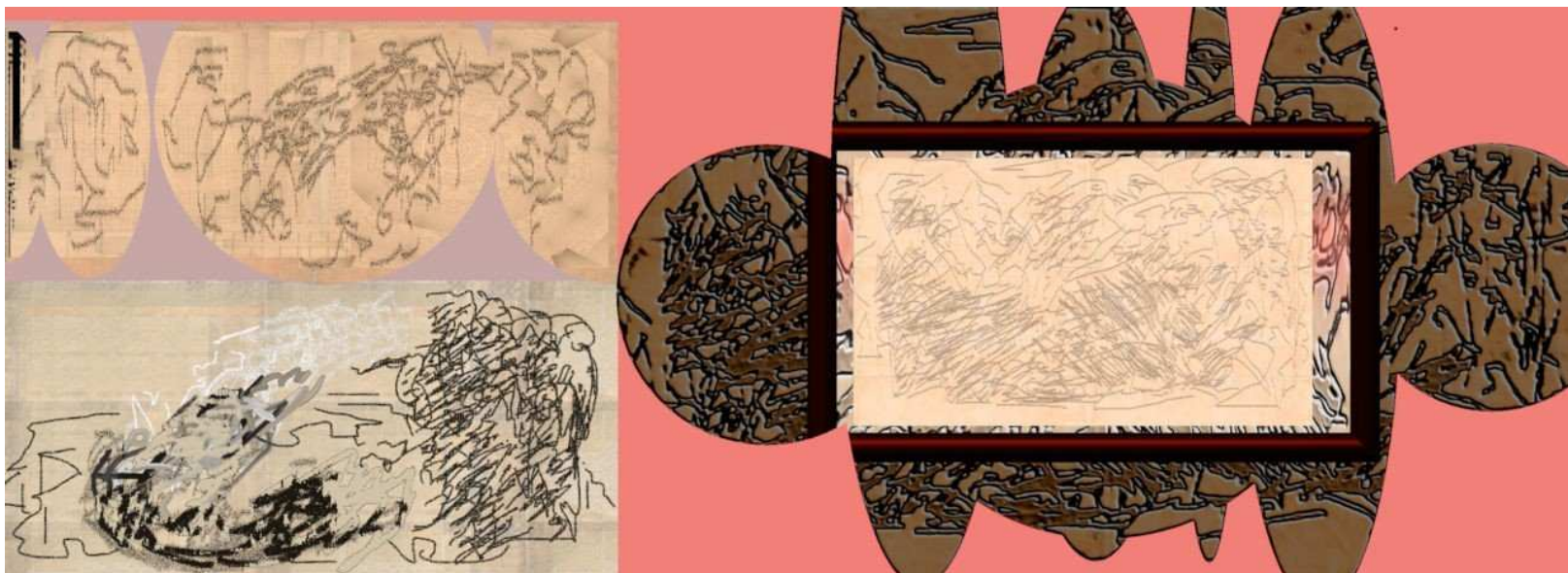


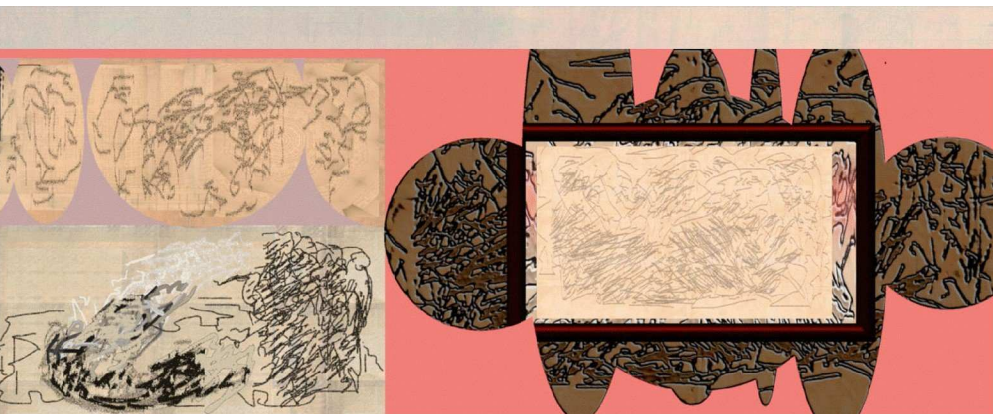












Stripes of rhetoric

Fugue states (canon/ambigua)

Push and pull- the seed stroke is oceanic and entails centripetal force

The x-high (site-sight)stroke is centrifugal and entails rhea-zome

Poiesis Heraclitus nomos kai bouly peisestai Enos

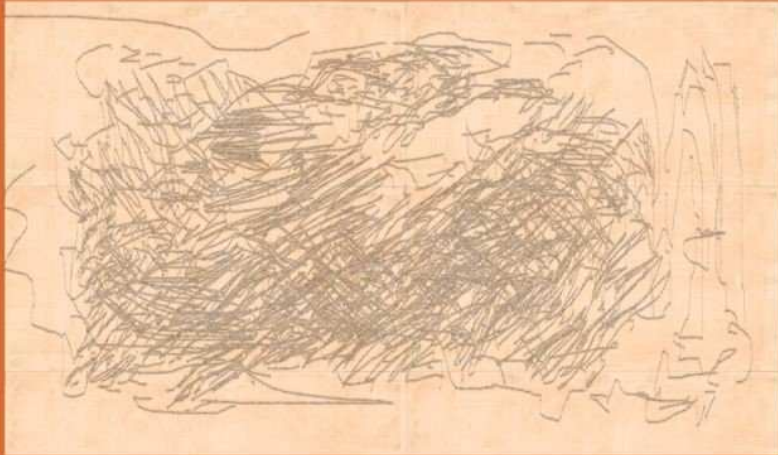
It is law also to obey the council of one

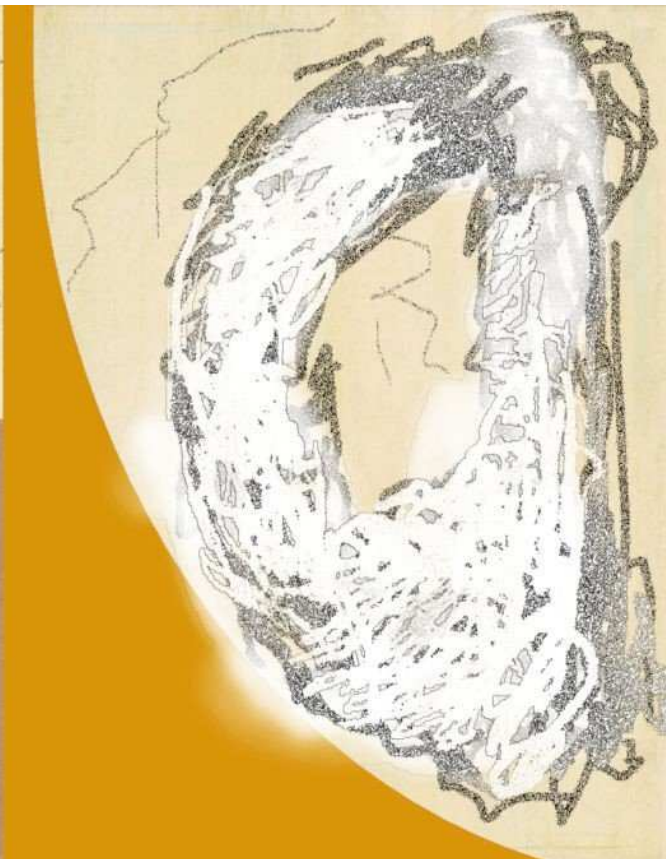
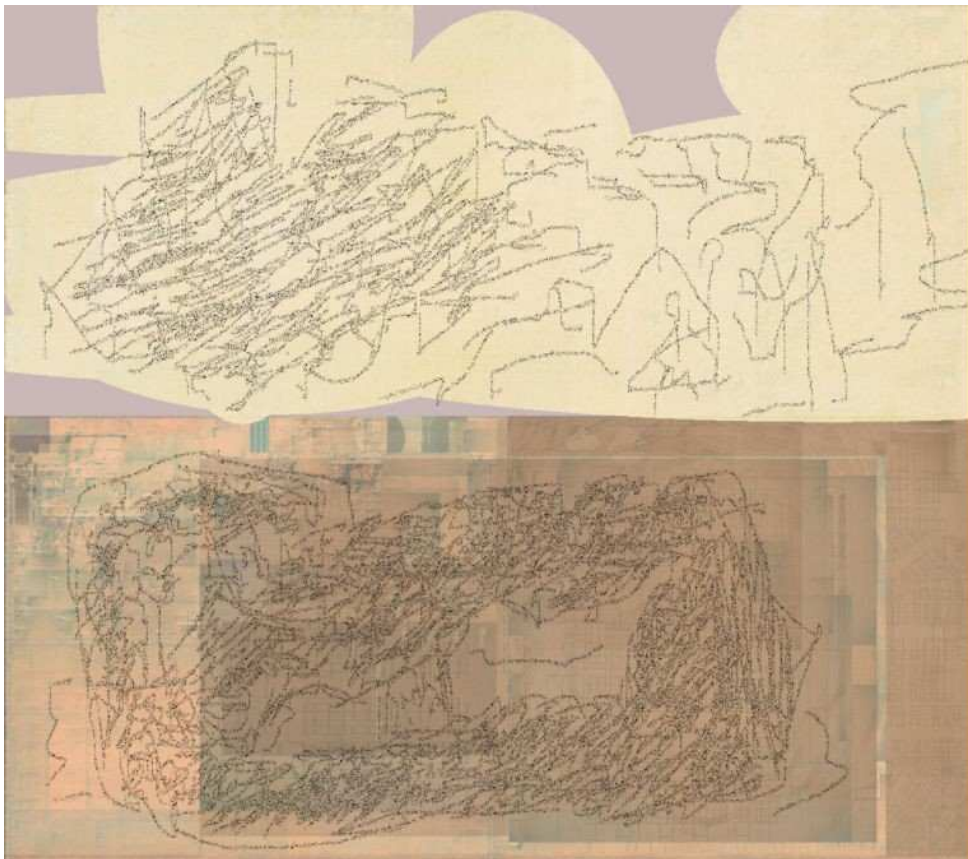
One-enos per einie or being

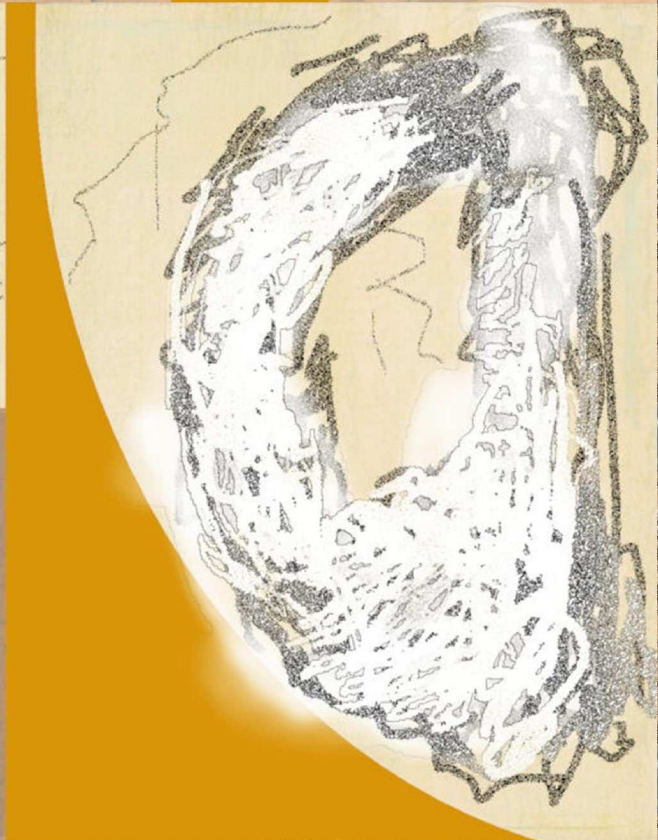
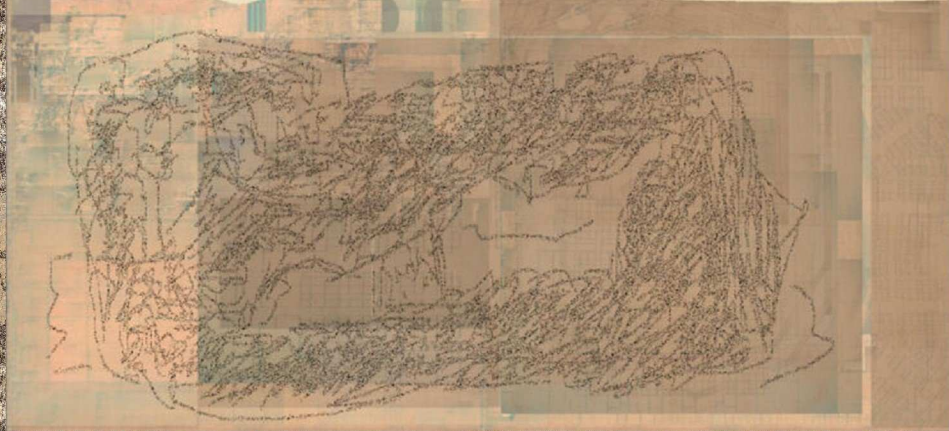
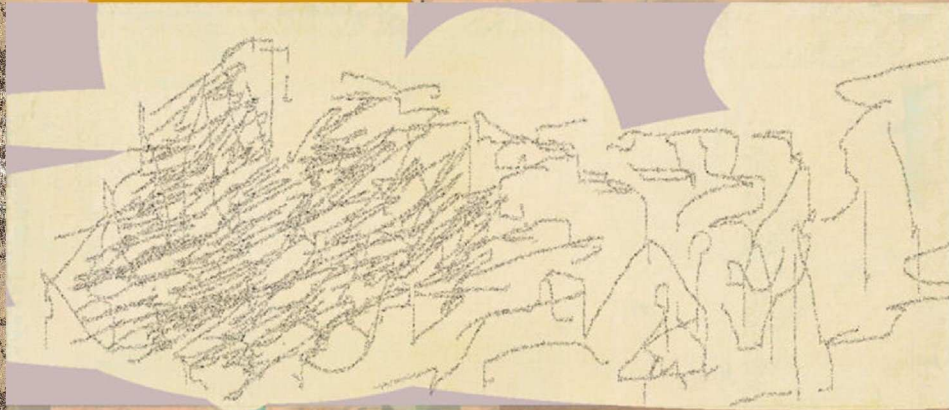
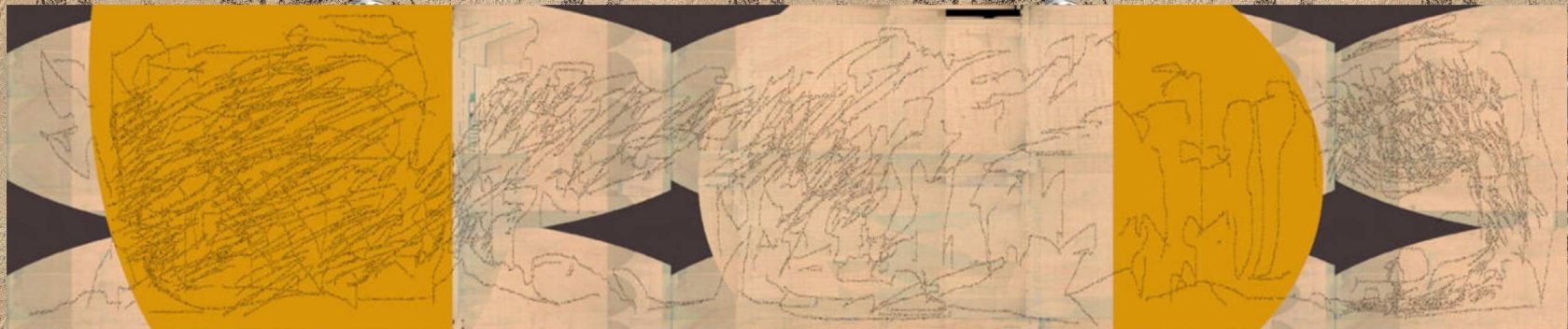
Piesestai” refers “draughts”- moving pieces in a game (kingship belongs to a child moving pieces in agame”

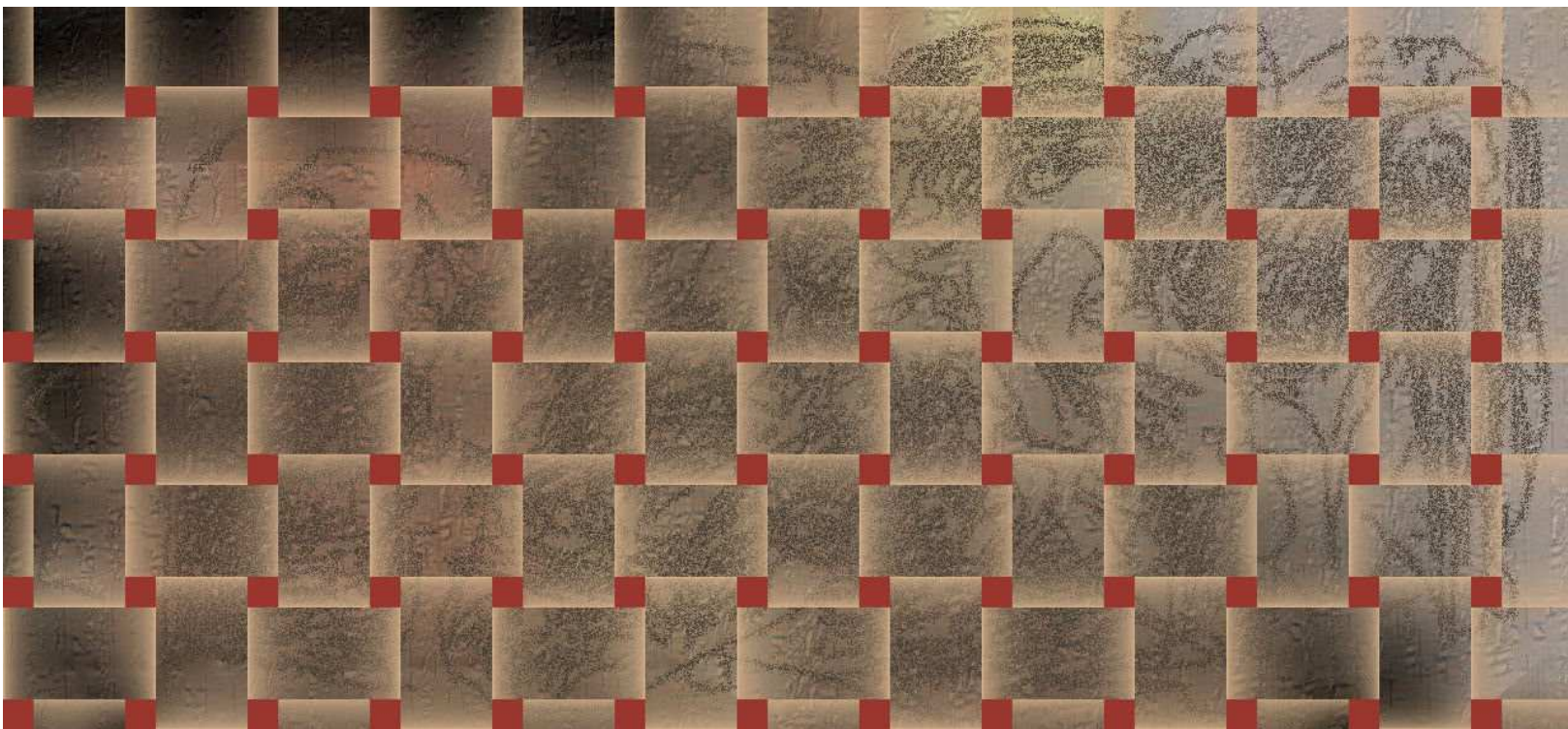
Metapesentai means “end game” essentially i.e. a complete turn of trope at its canonical implicative.

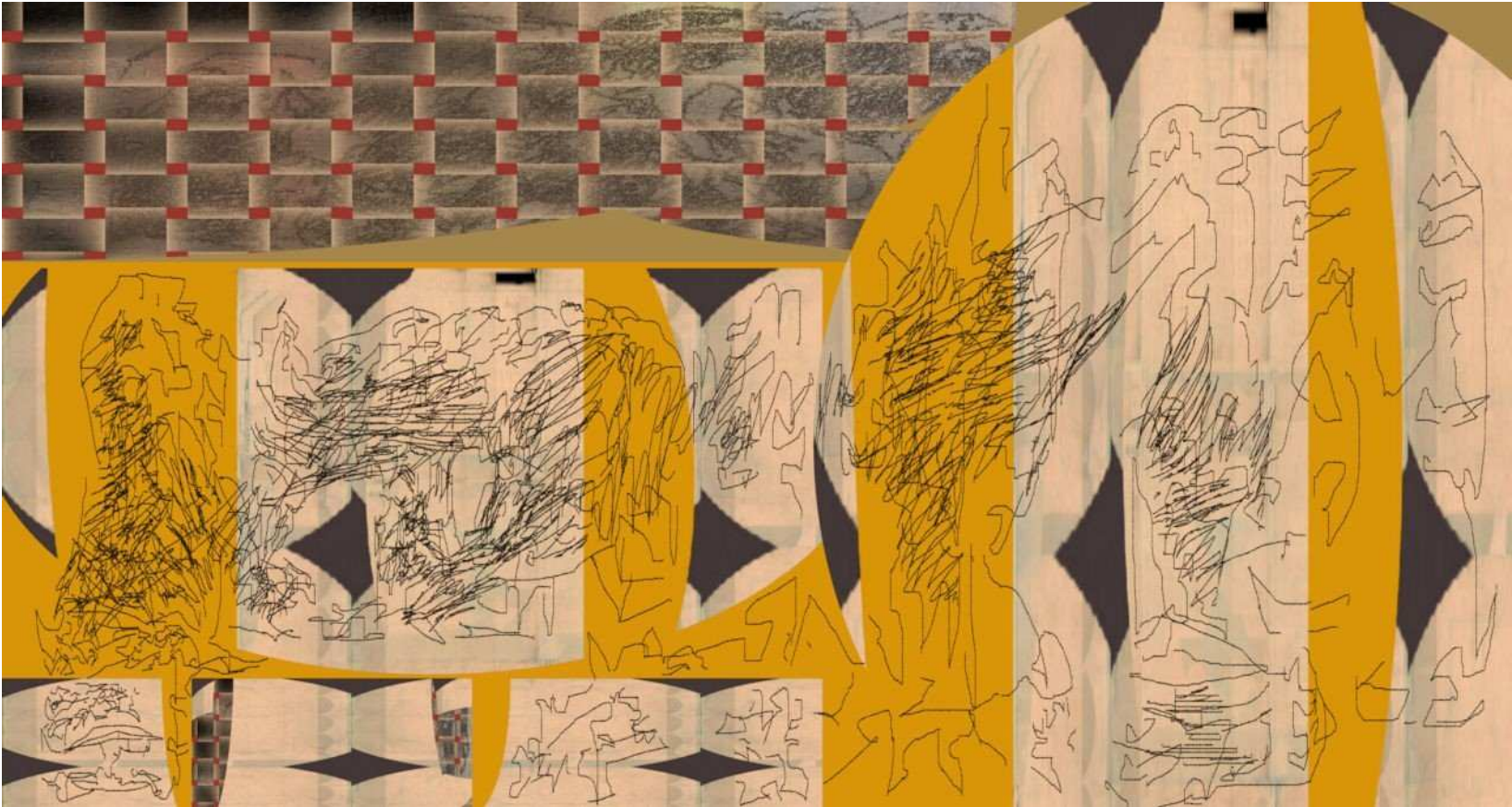


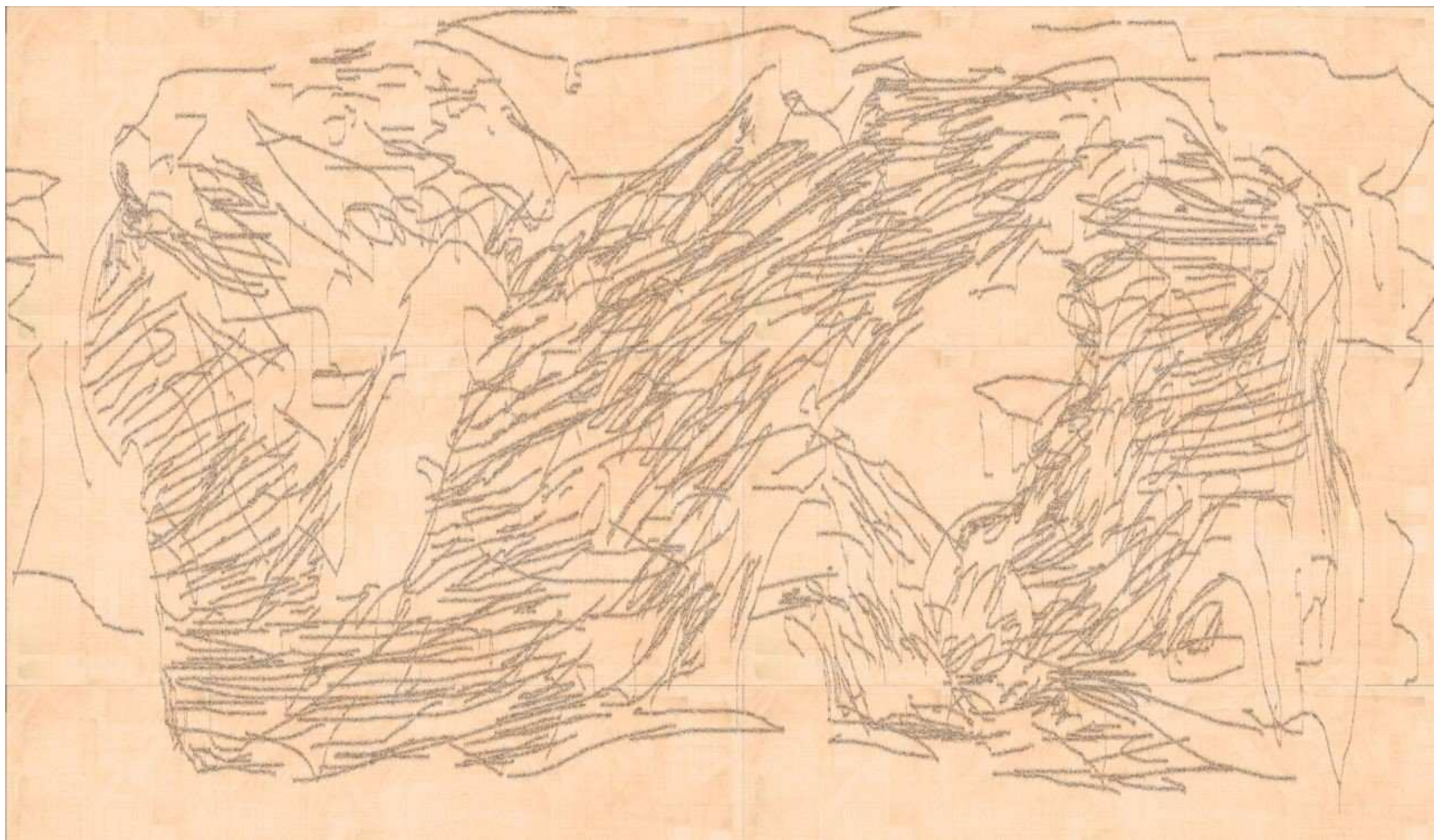


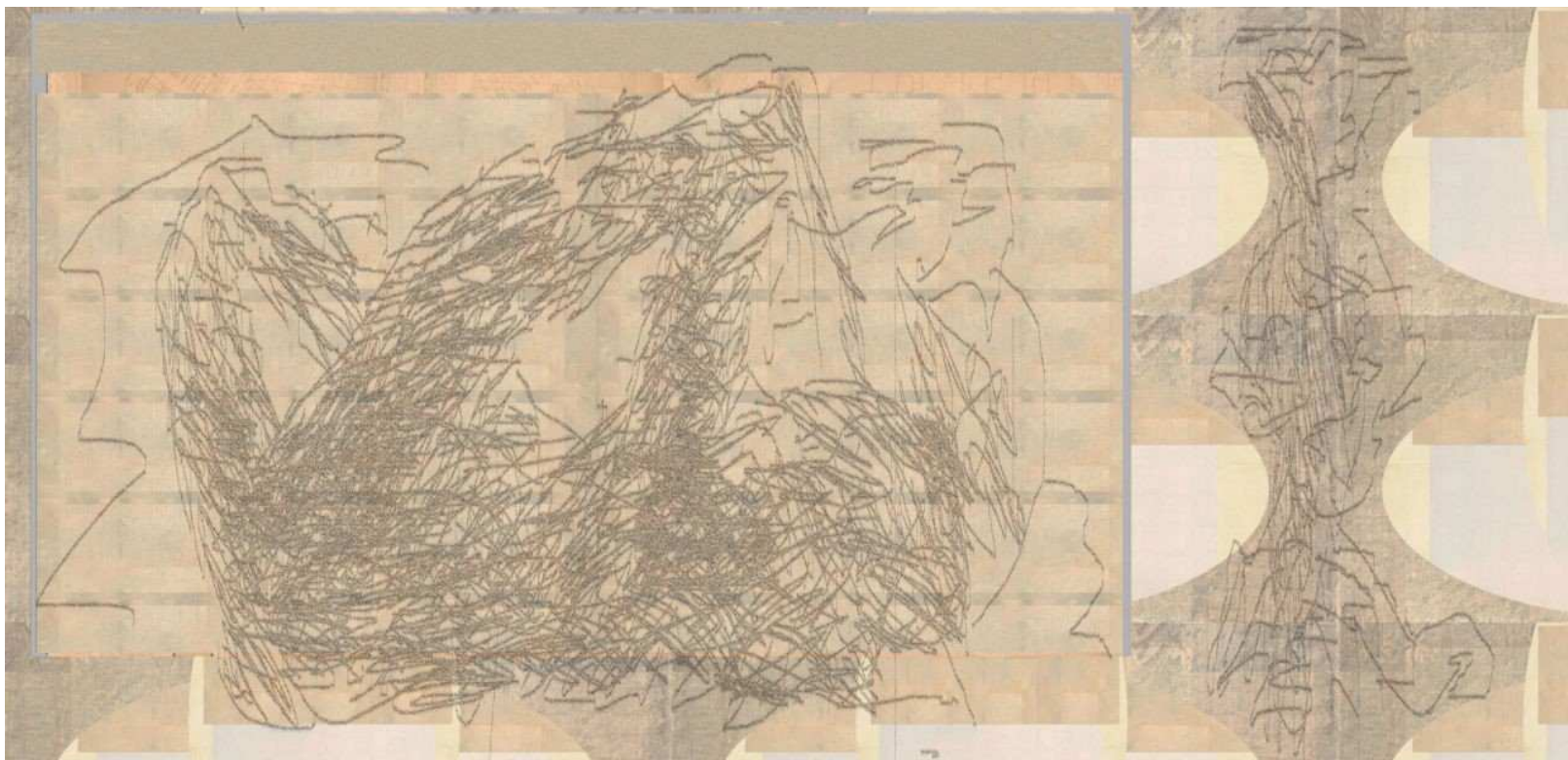




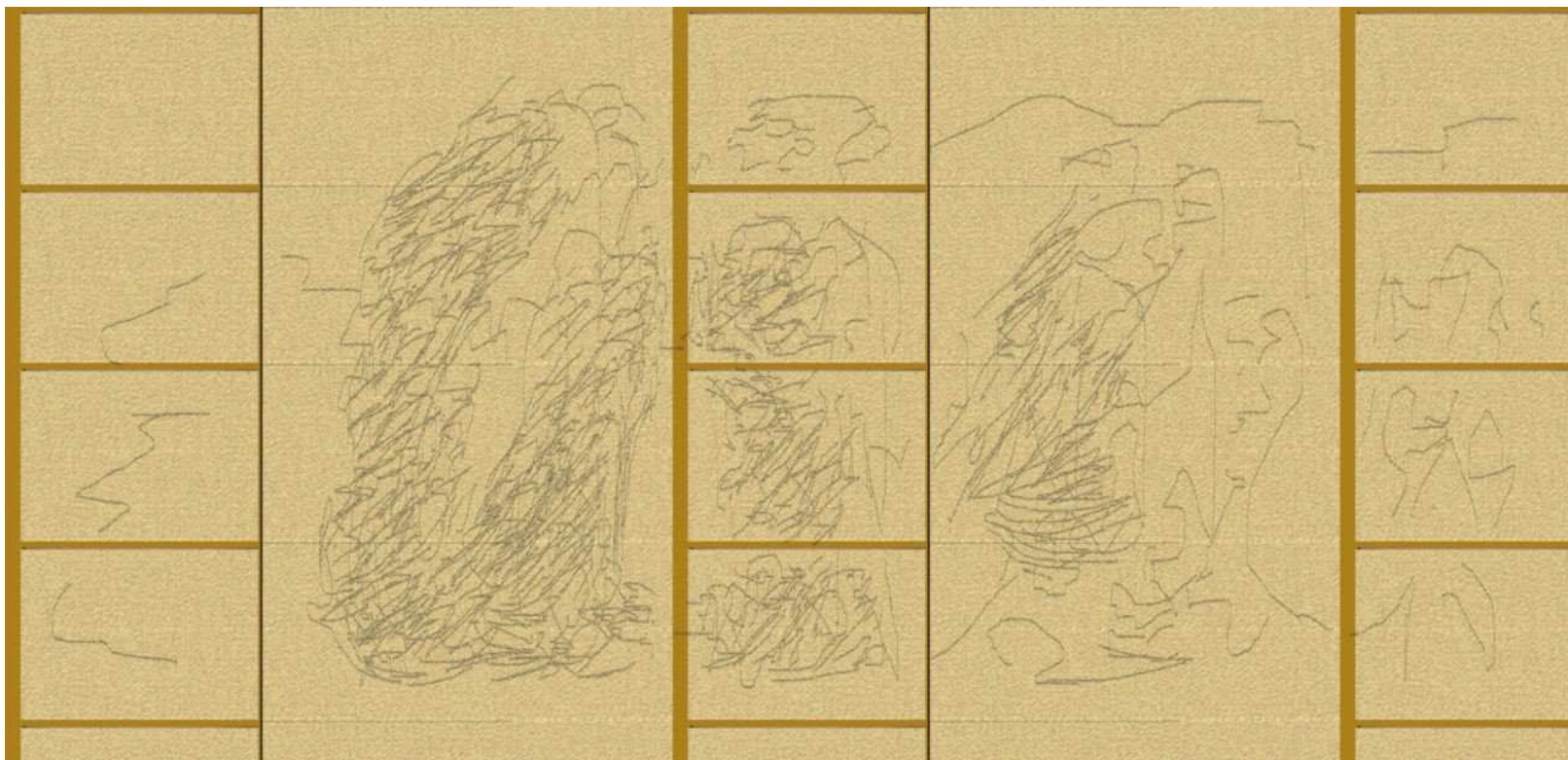


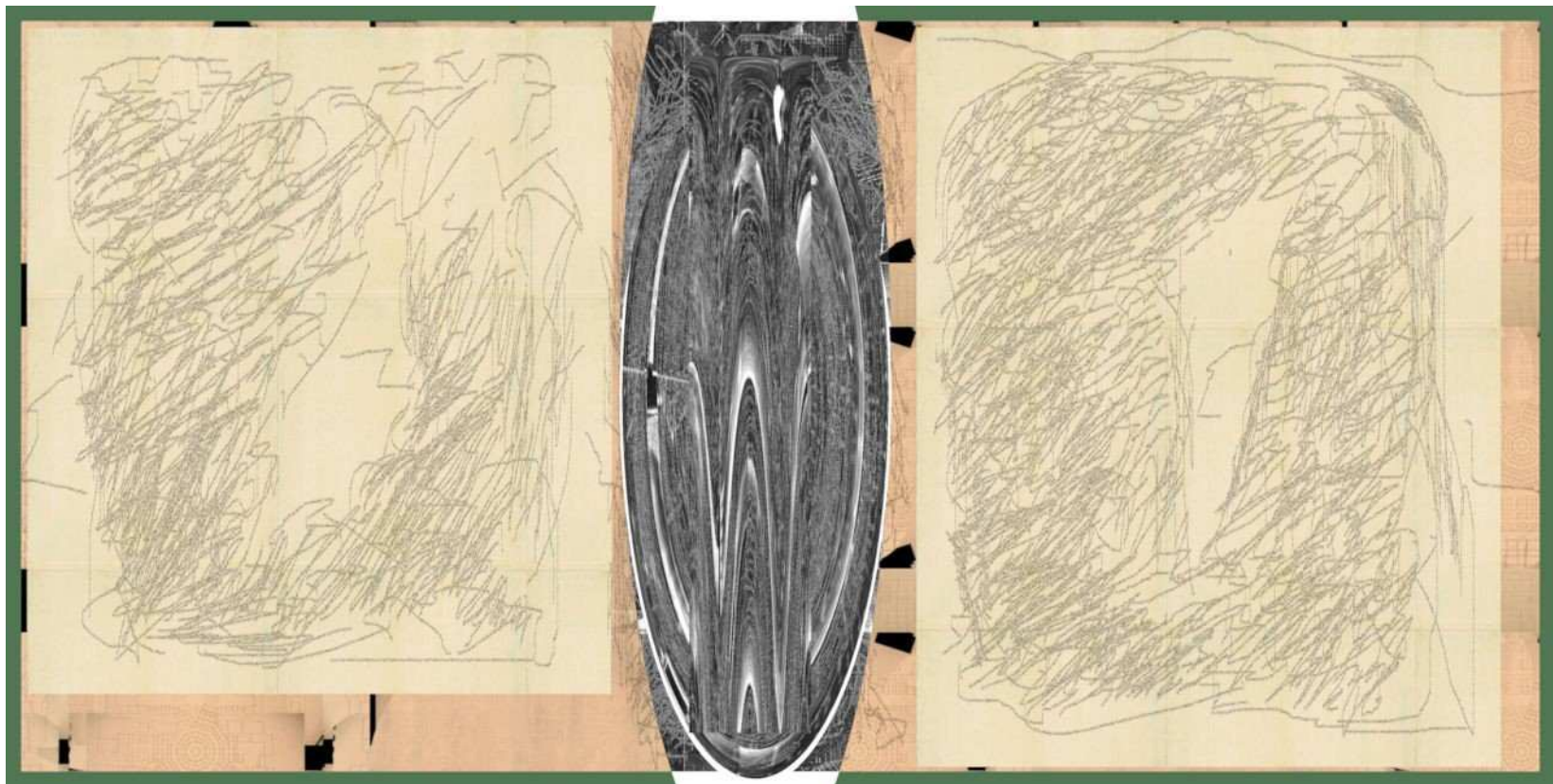


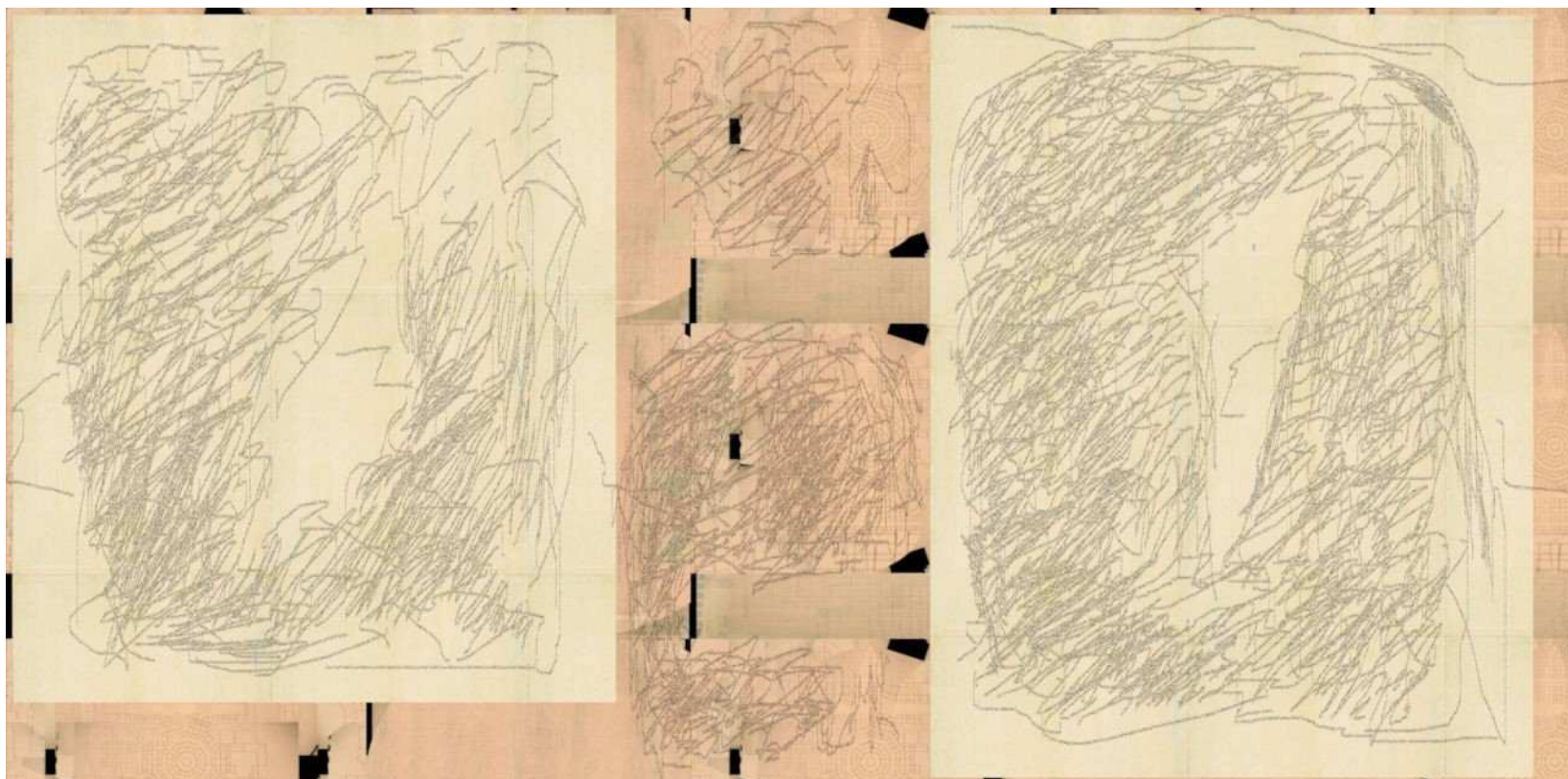


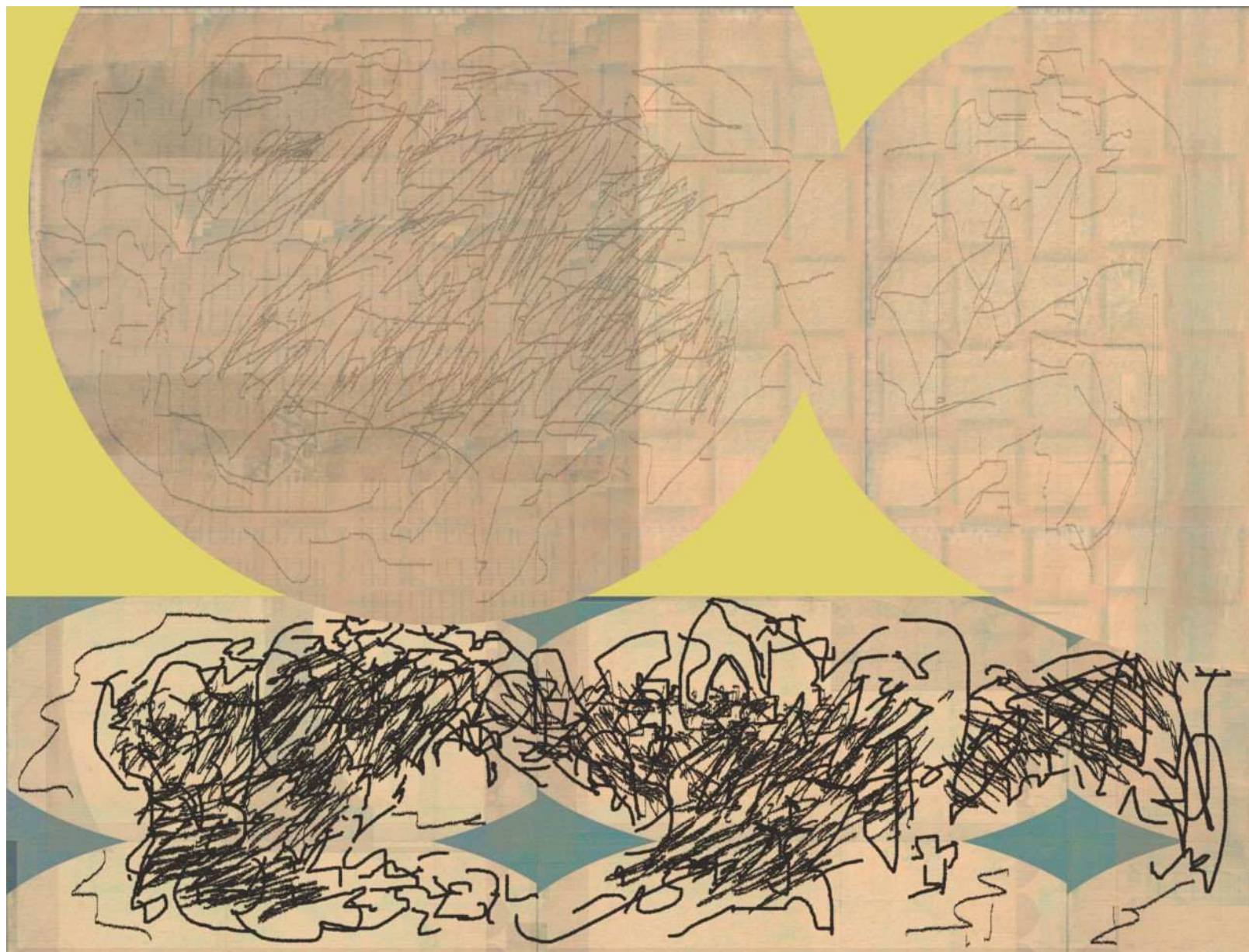


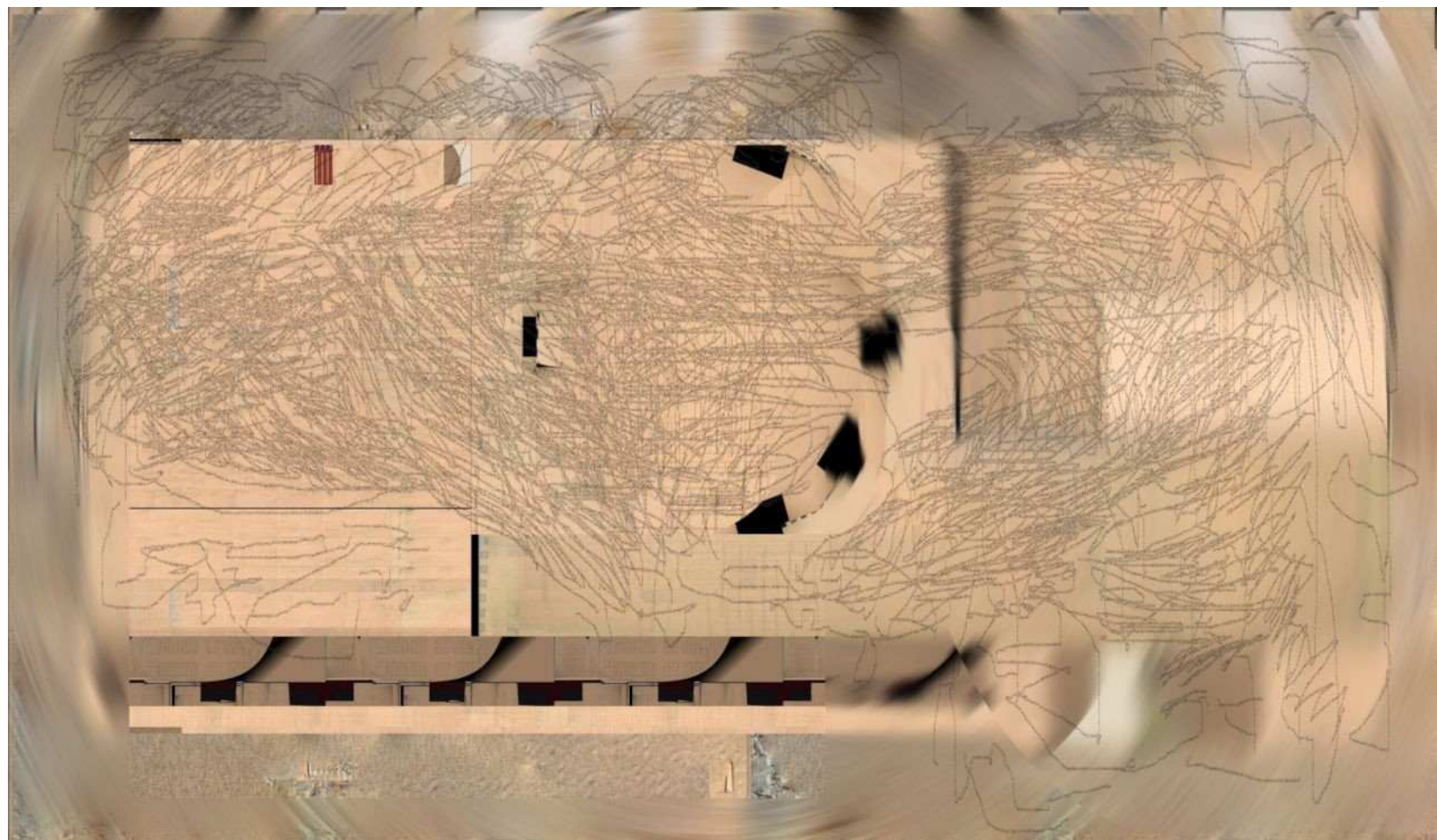


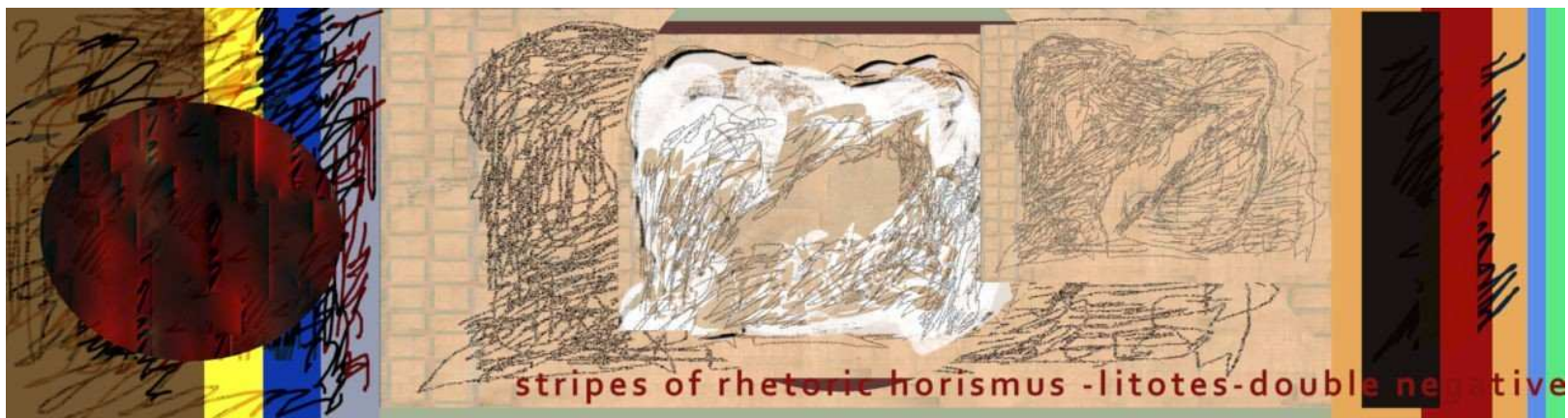




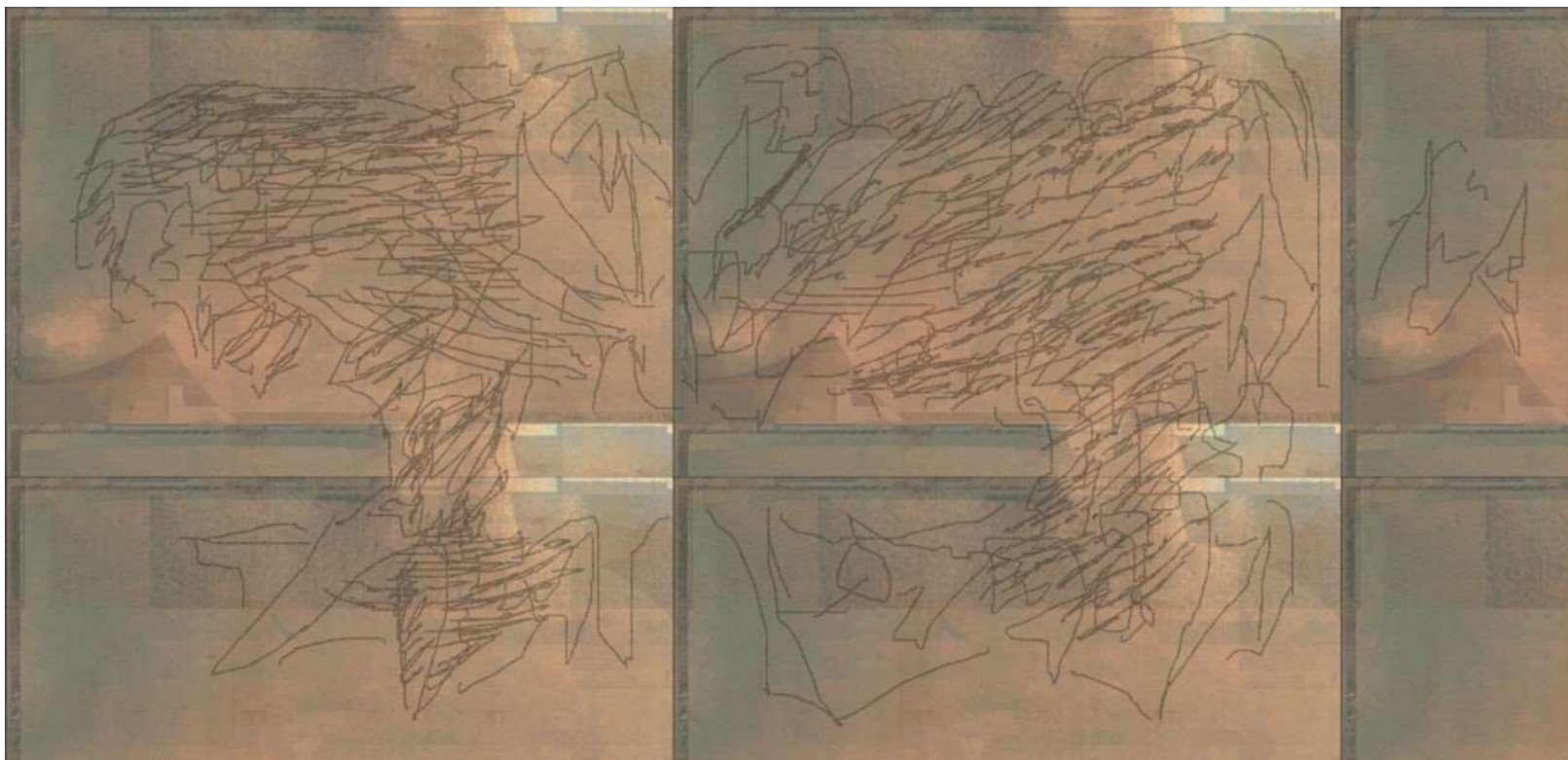






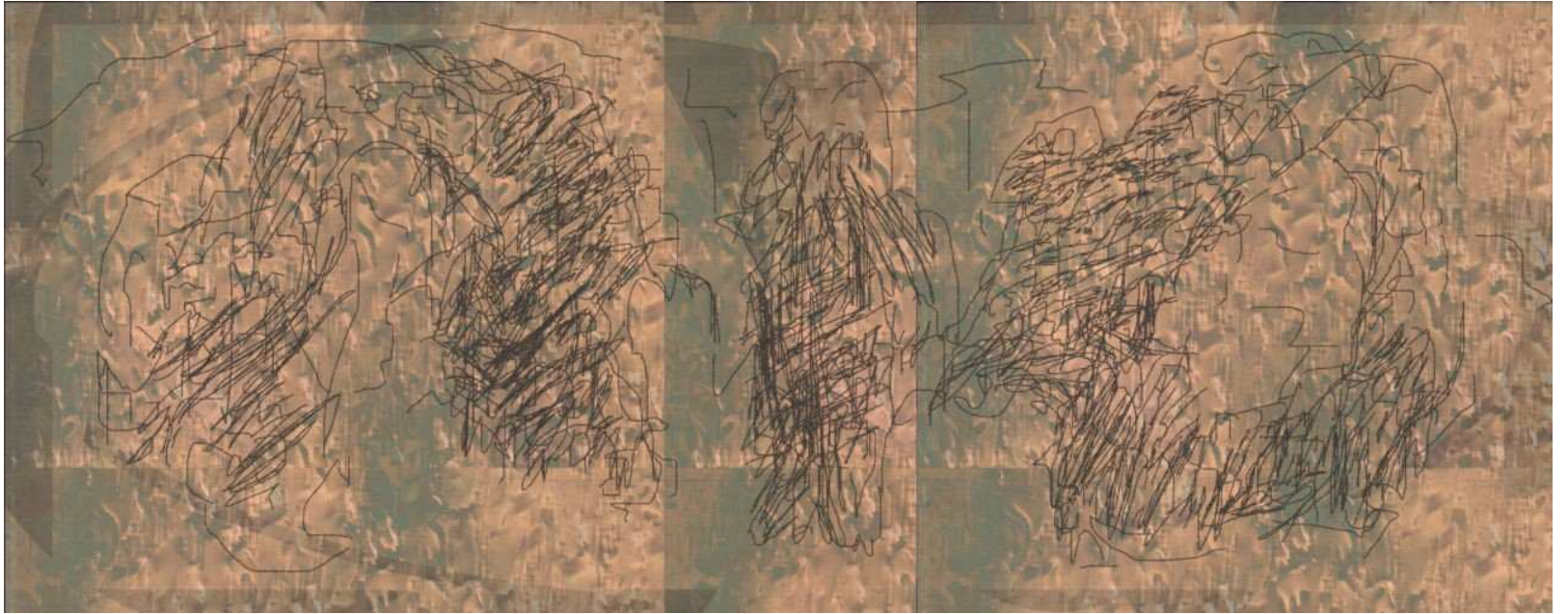


stripes of rhetoric horismus -litotes-double negative





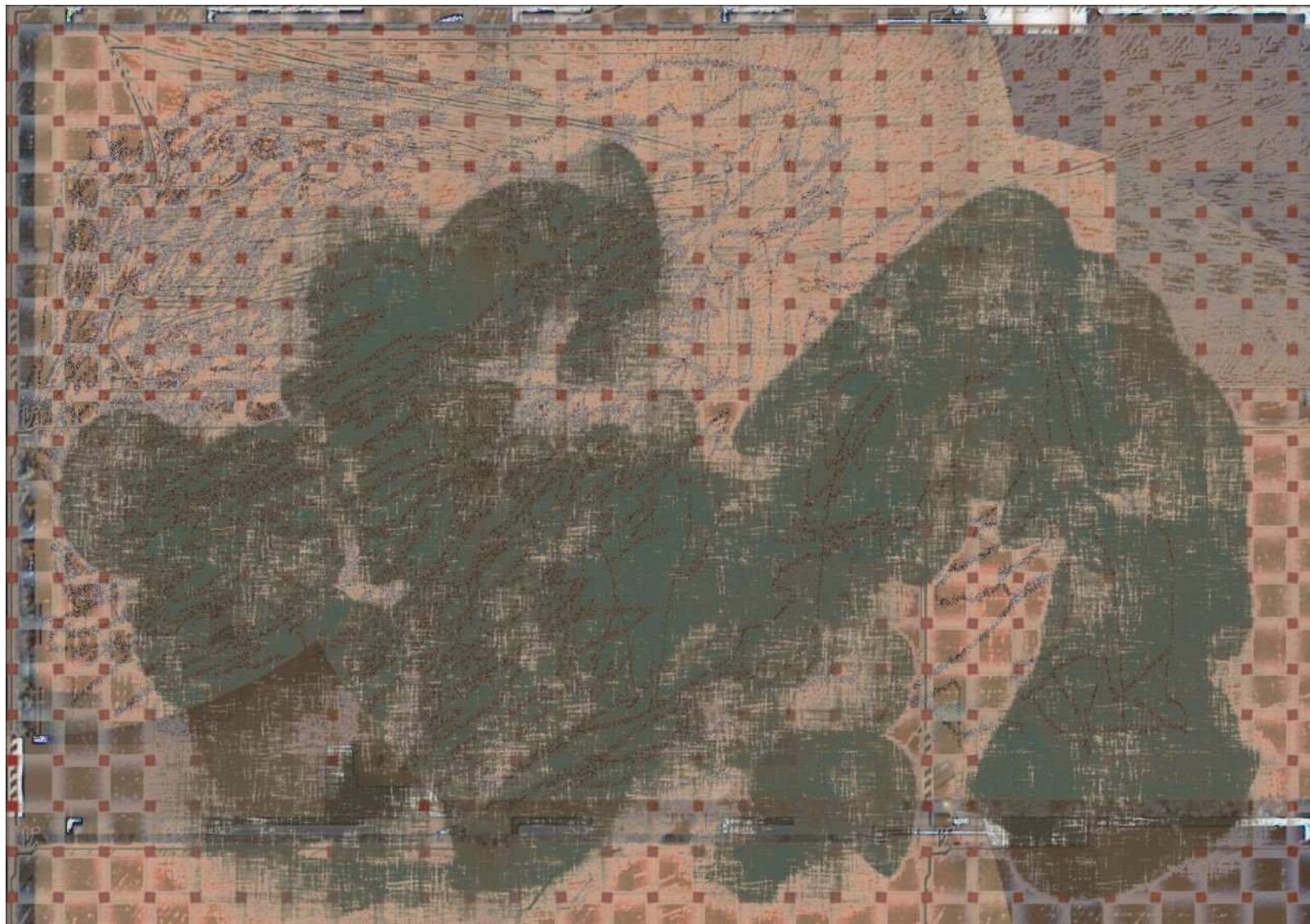


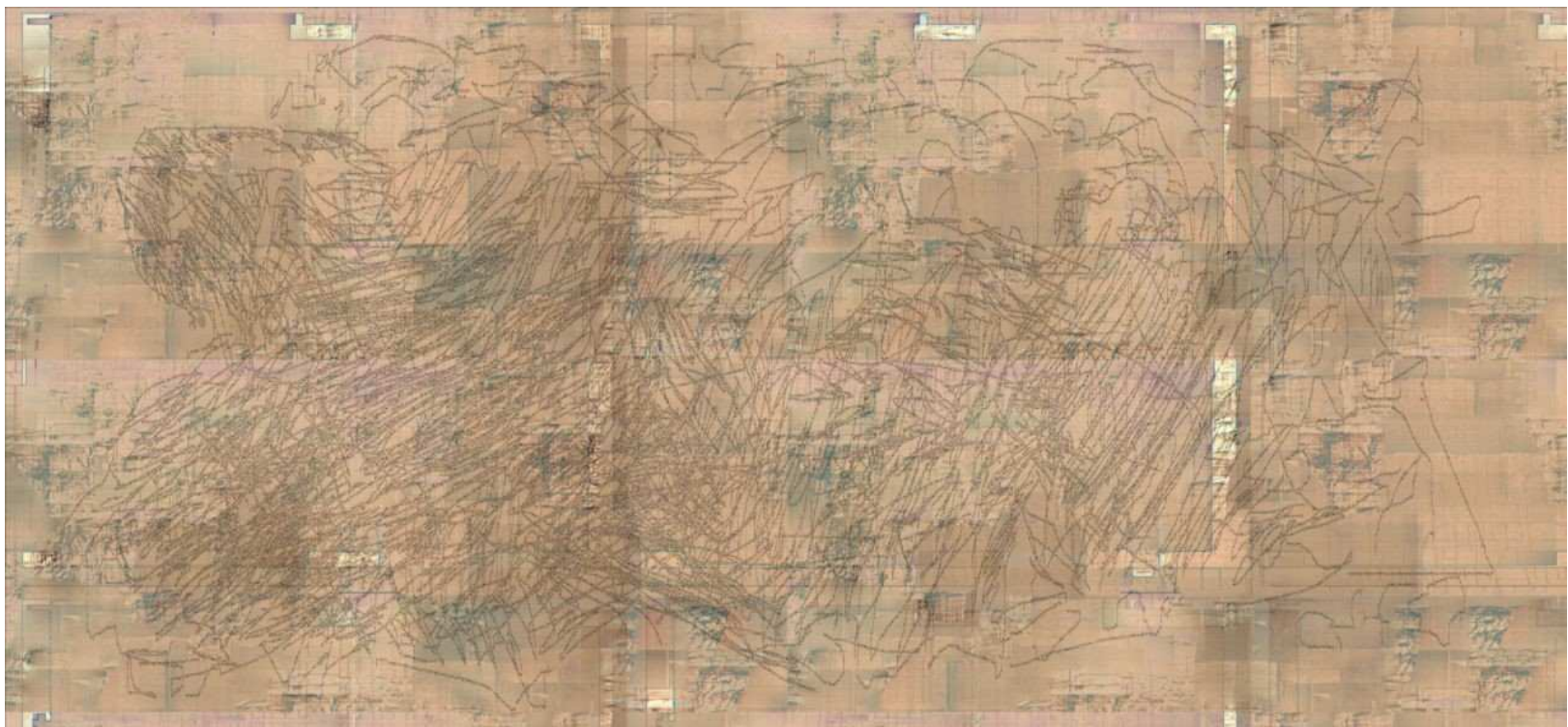




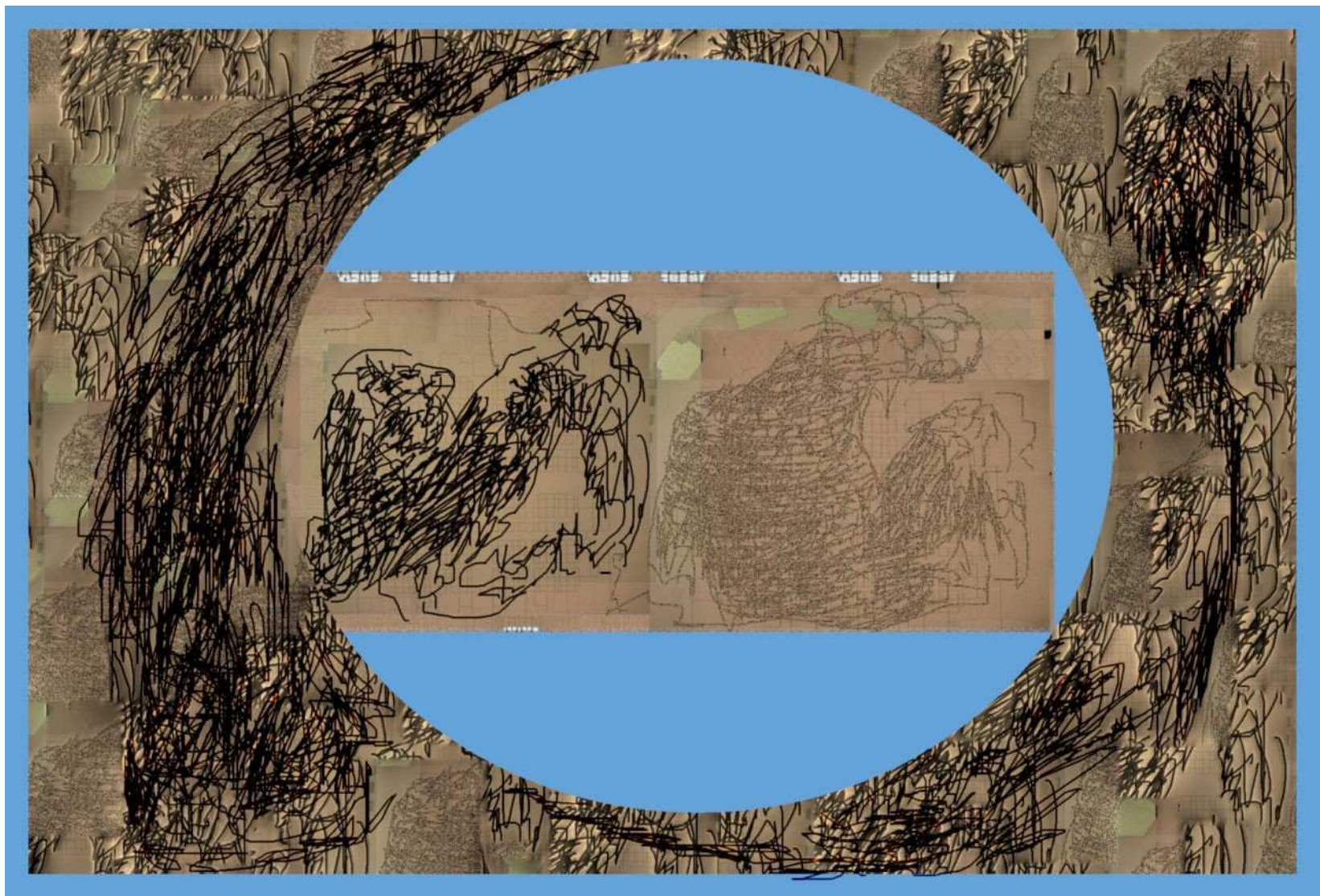


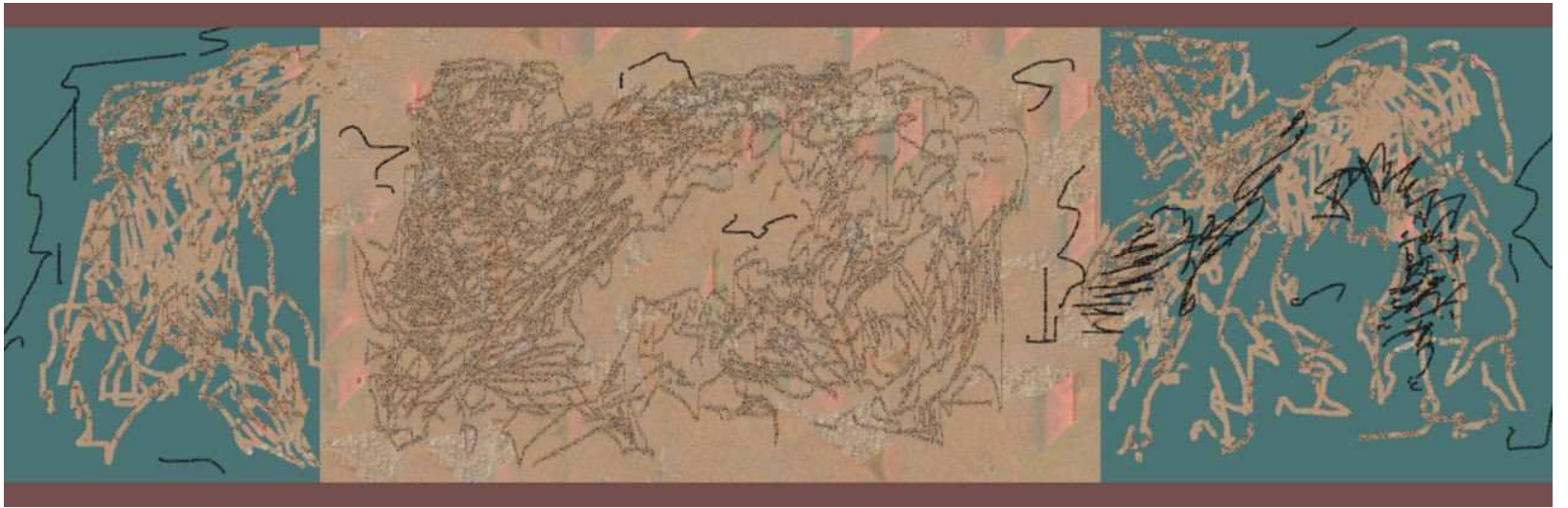


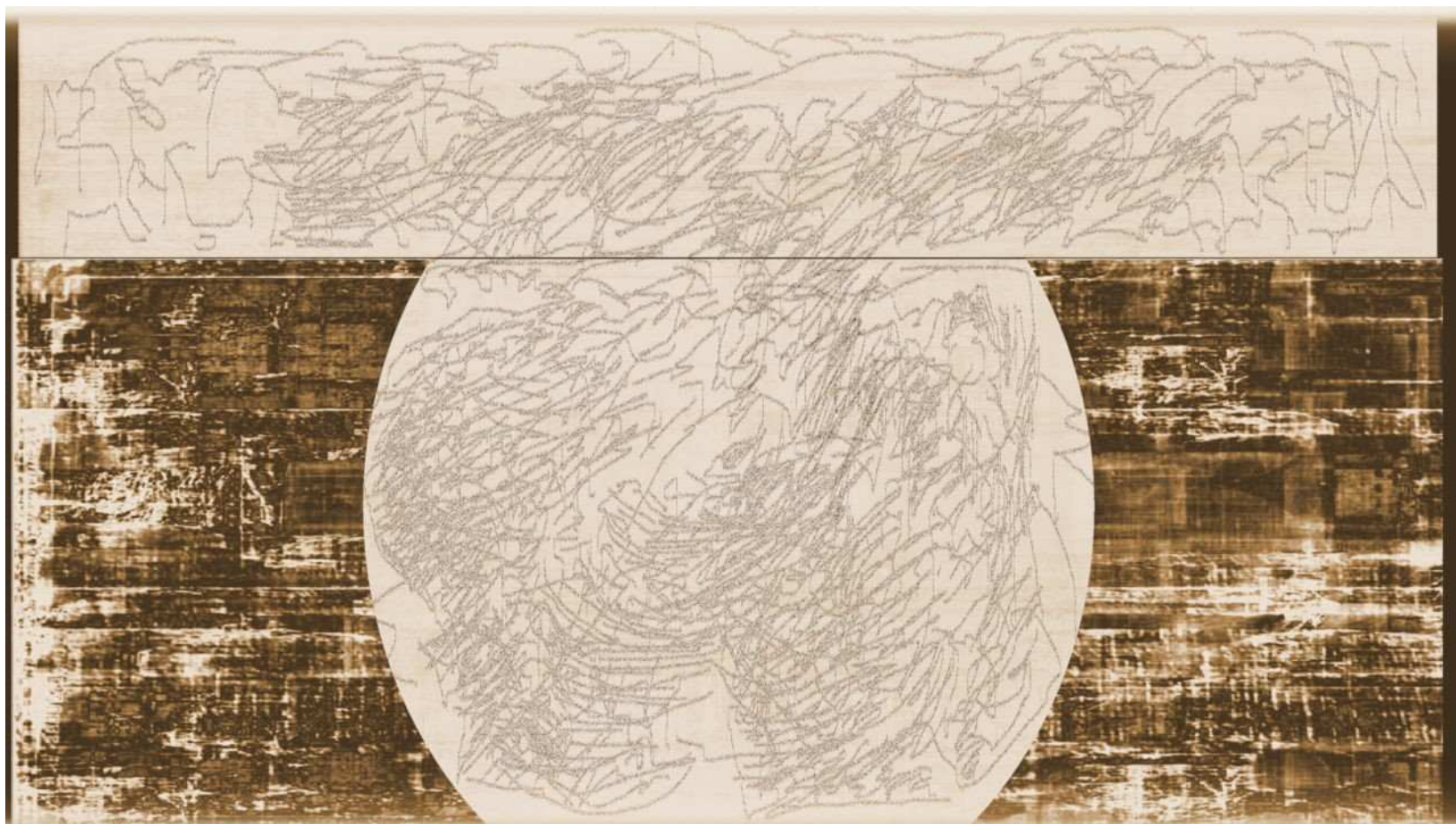


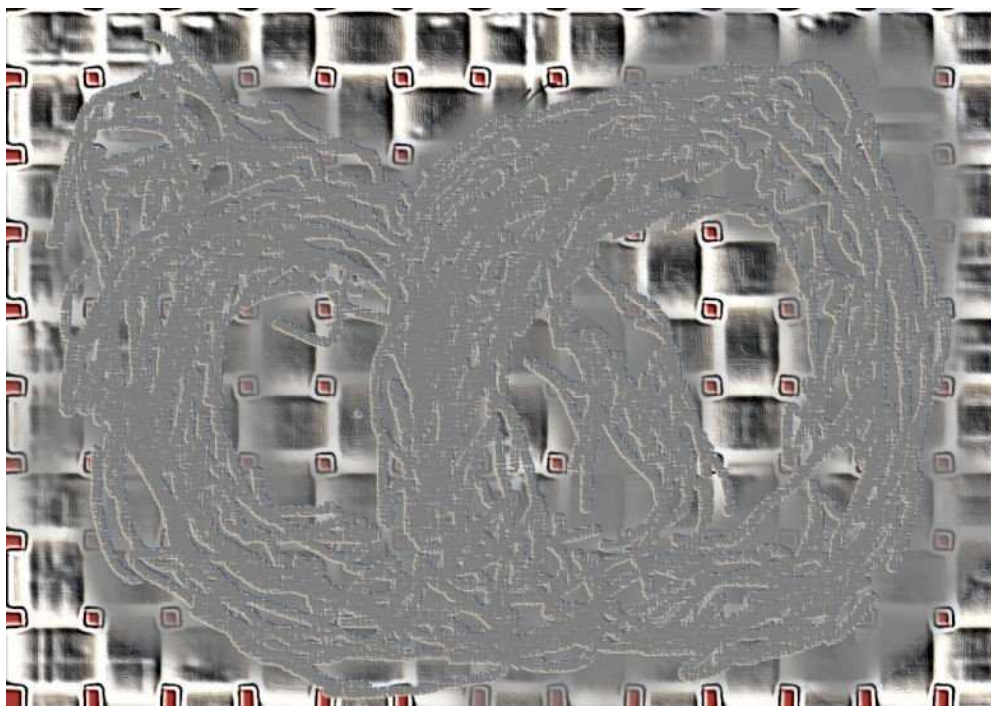


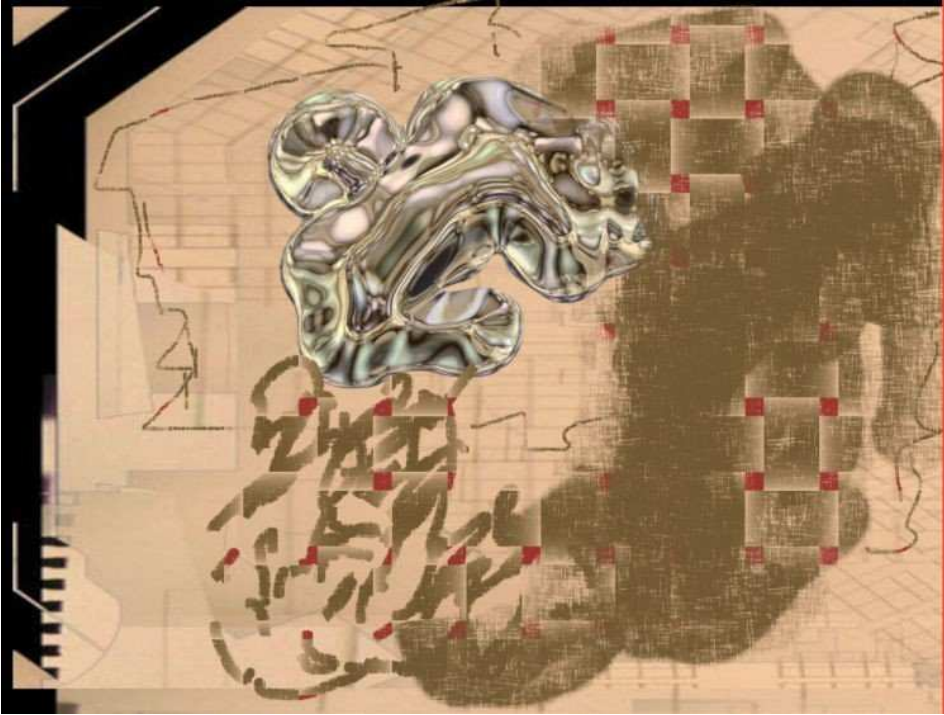


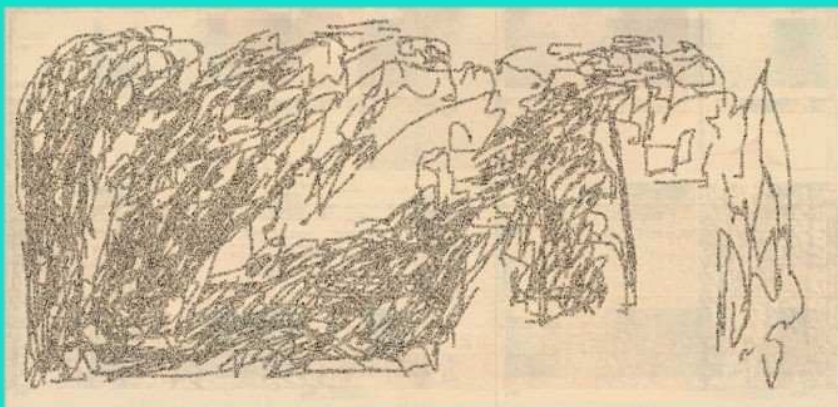




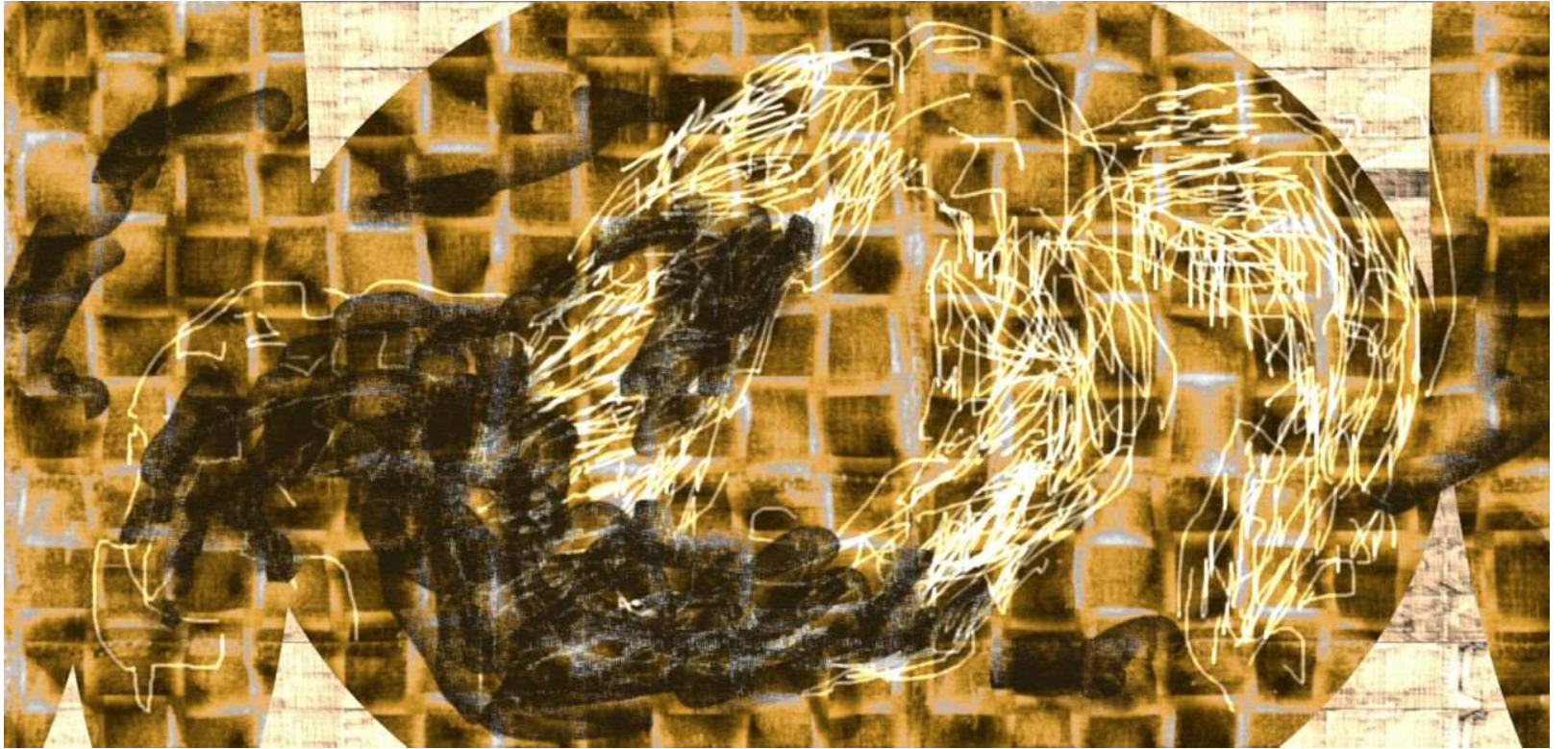








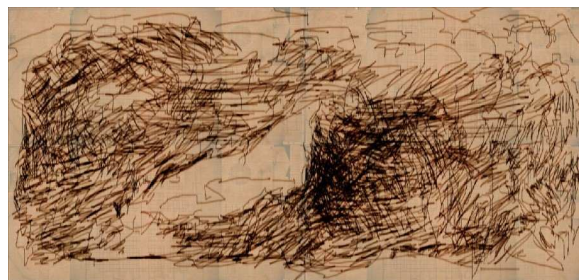
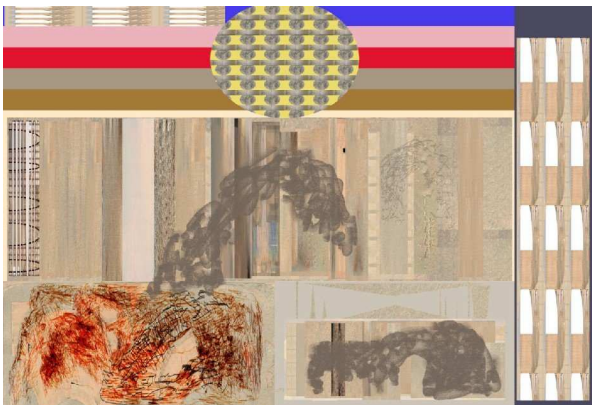
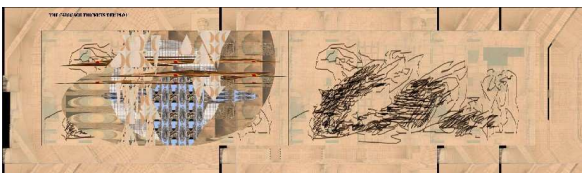
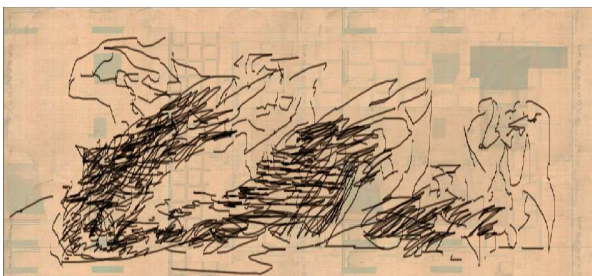
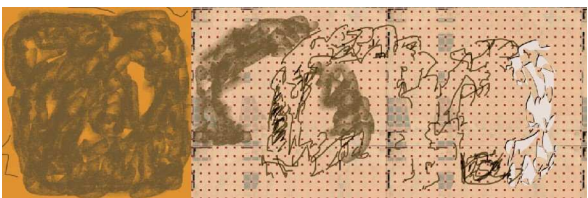


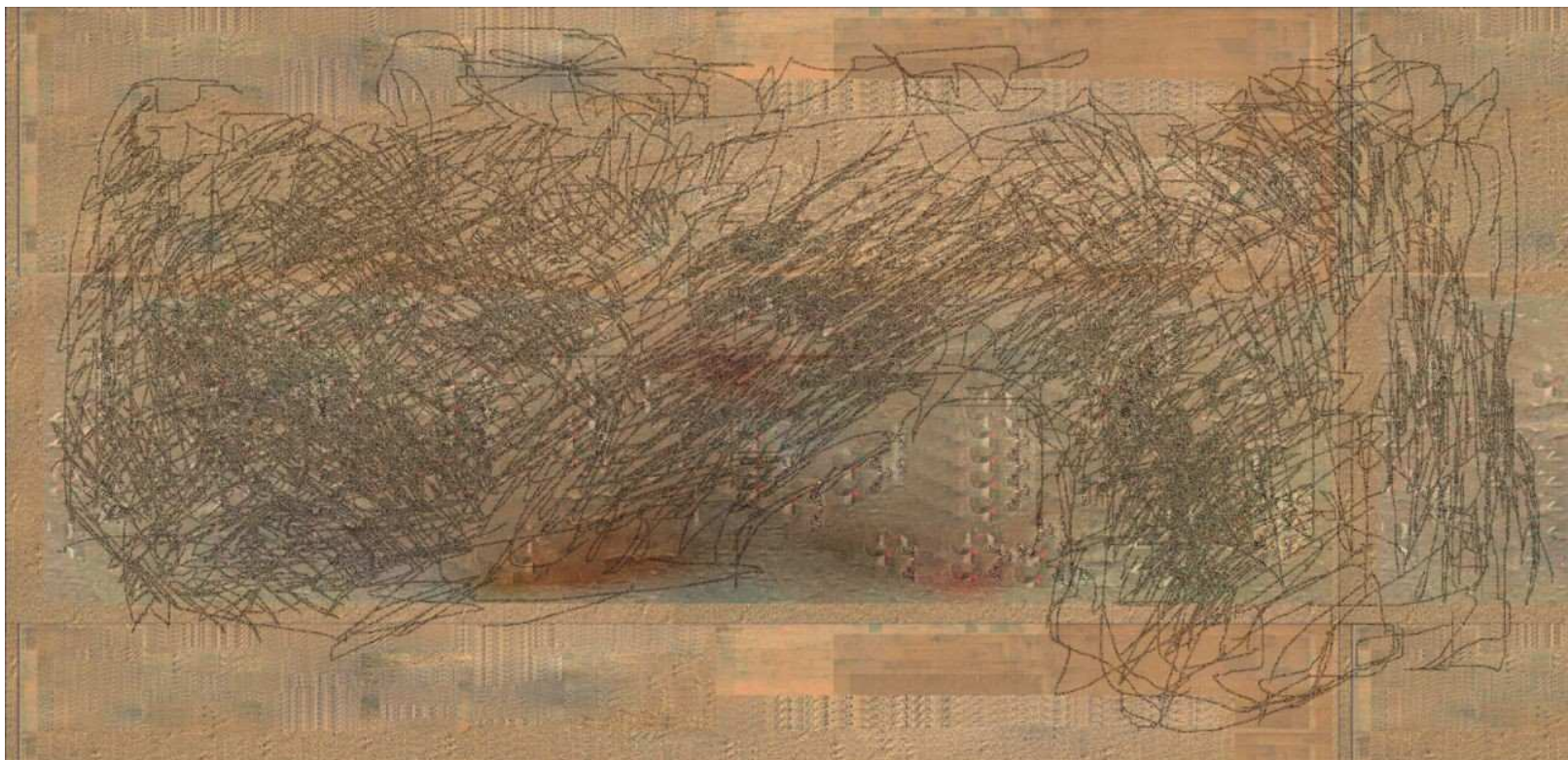


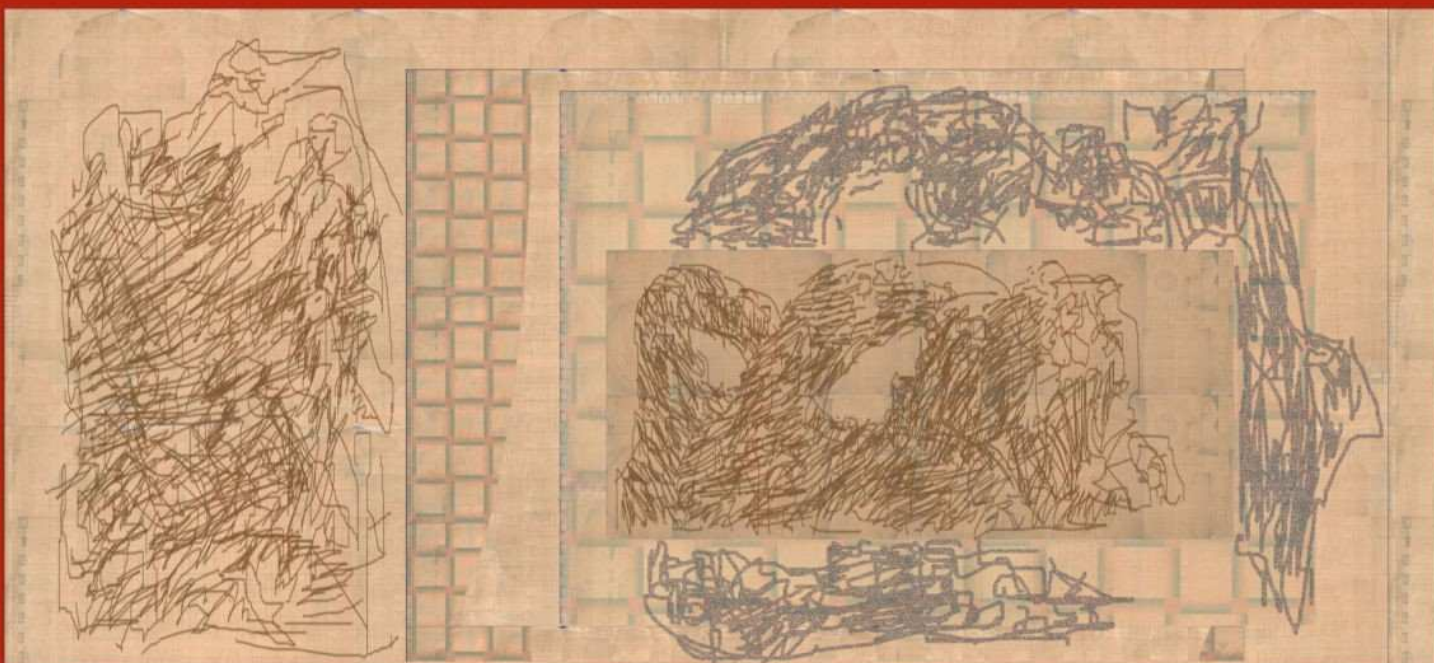












Drawing: Stripes of Visual Rhetoric

Semiotic Retrieval of Patterns of Knowledge Through the Art of Arts

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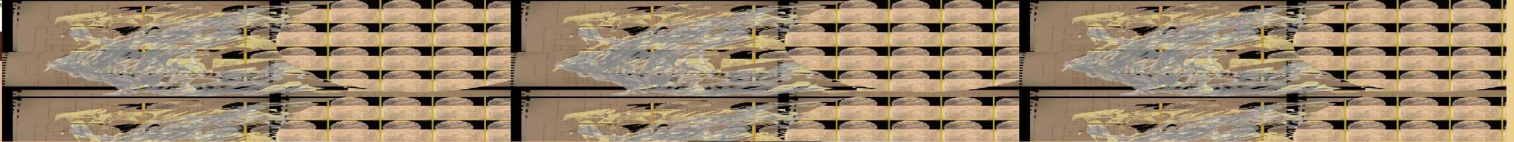
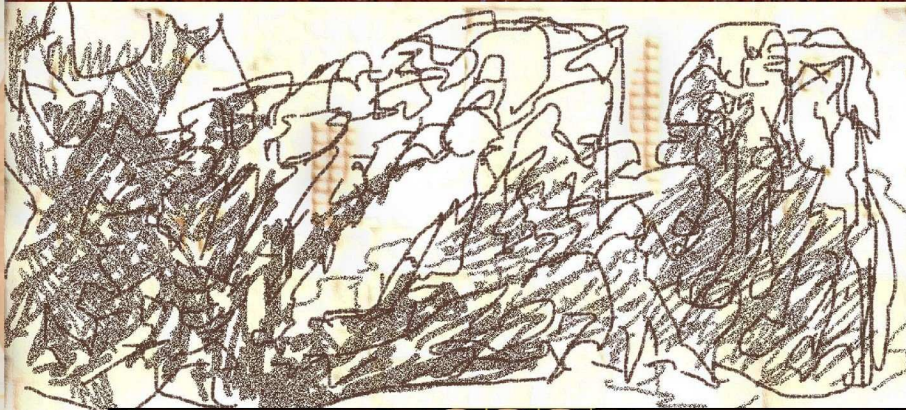


Drawing : Art of Arts and Stripes of Rhetoric Through Patterns of Knowledge :

According to this project I relate allegories I build and translate others through what I call semiotic retrieval and all of which concern the activity of being drawn to knowing while building experience and in which figure, historically, the etymology by which the rhabdos or divining rod shared between ruler scepter or water seeking complement the drawing implement which makes a meaning between material associations and sheer rhythm as interlacing structures and morphological poetics. Thus the rhabdos or scepter-scapes became over time shchipen(ship) , scape, scouring and thus with the water association a sense of scape, mental landscape and so to build a sense of scale in the encounter –scope. The formal verbal rhetorics harbor a great deal of the stream of consciousness we inherit as a broad cultural mode in the Indo European tradition in which marks and morphemes relate just as Graphos means I write- I draw, and for me the constructive riddle is the idea of a riddle itself which is to relate pattern to not pattern. (i.e. is this a pattern or not) ... I therefore embark on this invitational visual rhetoric as follows. The virtual realm affords me additional sense of a meta level, the new level of apperception which builds on a tension between physics and psychology over the scape and scope which inform the very words precept, concept, percept, apperception and the dimension in which ones “take” on the matter is to enter the realm of flux and complex dynamic.

Drawing is to realize rhythms of an inner consciousness which in its lacuna interlaces between the events of realization and a configuration within a multitude and simulacrae of means. . Such experience have in the earlier tradition been posed within a service of drawing as it yields a study for various media or enters the world of the journal...but as according to its own means and even these events is surely the art of arts. In so doing it enters a realm of prolepsis, it meets time in a dimension variegated between trope, and lexis, encounters and layers transformative experience to an arriving degree of style in which such consciousness develops an associative poetic - a topological mode, in the terms of rhetoric one might refer to visual rhetoric, for example: “, circum re” and “ res”: circum re or the conditionality of the event to res or the manifest... the collective energia and circumstantiality, exegeses and diexis. In effect one might proceed best by approaching the variety of means as reflective of the variety accorded to the kinds of knowledge, the Ancient Greeks for example had like the Eskimo do relative multitude of kinds of snowflakes a like multitude of knowledge forms, (of knowledge itself) which are formative in our poetics of language construction, and which drawing shares the sense of strophe and prosody. In this project I reflect on the origins of knowledge fields referenced by Aristotle through Heraclitus which arrive to the poetics of rhetoric and by extension- visual rhetoric which I present as patterns of knowledge and stripes of rhetoric in the following tropes.

PATTERN OF KNOWLEDGE :LOGOIE (ACCOUNTS)
STRIPE OF RHETORIC: SYLLOGISM



Ur Syllogism (That's my Guernica)

That which is told is altered in the telling and narrative levels exist to consider whether to emphasize an expressive empathy closer to showing or enacting or then again to place a separation of cognition over time as philosophically considered towards a branching and flux of meaning such as the events of war which may be told in their terrifying event or considered on their over all cultural relations. Strife and Chaos entered the Presocratic canon via contact with Persia and the word Pasi or shared channel as well a denomination of "person" by which in an empathy brought in the first place by war matched the idea of contest or differentia into a musing on the part of the Greeks on accepting the novel idea of chaos (Xios or unlucky throw of the dice) in relation to Dios introduced by the Persians through contact with Egypt... One must remember that Aristotle seems to have taken up Plato's idea of a philosopher king and in the contests of Alexander the territories amassed by history to Greece were to a Greek speaking people, but essentially Macedonia was Arabic, thus the influx of Middle Eastern thought into the West exists in that channel of the Proto Indo European matrix of words that between Persia and Egypt mark the morpheme resonance of the language through all these artifacts of sound upon rhyme and reason.

Heraclitus in a fragment which tells a story in the guise of "if there were no sun it would be night" seems to me to elicit therein the contest between Re the Egyptian sun God who also amassed a conductivity to other regions, such as Horace or the underworld and contrasts the lit sky with the originary domain the Greeks called Rhea, (aer backwards and their language was constructed on motion towards and away its object creating a subject- our contemporary psycho-philosophical stance as well (semiotic Niche- I call semiotic retrieval) and then again that region lit by light the sun alite. Pyros or fire seems to contain Pi or the irrational arc yet complete as a trope or region of vectors and influence by which the word was parsed across a broad spectrum of cultural event in the channel of Heraclitus... which he compared as well then to Delphi, the Sybil, and the act of signification by which Delphi was a mediation center between all the warring factions of the Greeks, a zone in itself consulted through the very process of deterritorialization and so in like fashion the language we inherit is inherently a "stream of consciousness" between realms such as are indicated usefully in the Leibnizean "monad"...the nomadic monad"... Thus the Greek "arab" meaning a- rhabdos or without leader – rhabdos the scepter and diving rod(water being a territorial agent and marking the idea of agency) subsequently given over to scapos the scepter but in the divining- scape and finally the structure of scept as we meet in percept, precept, concept, apperception and so forth the mind scapes as it were.

Thus Heidegger asks "what is a thing" which is to say, while we meet Einstein as taking Physics upon Pasi or that which is shared conditional to his concept "think things not words" Heidegger suggests that statement is already self reflective to relate a "thing" as event of language... language as "pointing" then upon the idea of vectoring matches marks and morphemes, and this why drawing is so related to language, for the drawing implement is a "rhabdos" intent upon its own structures of deterritorialization, the course of water which is drawn, as air draws fire and sky the sun- to venture a syllogism. Pasi, or that which is shared meets all the points of a circle as potential origins, the point being a thing-word of both chaos and order and so Physics and Psychology are the standing rhetoric in our world model of Rhea or flux through rhyme and reason and drawing graphos which means "I write- I draw", a kind of relation of the word potential built on "pote" or when- never i.e. time and not time, pattern and not pattern, Pote annetetai the word for riddle places the pote poetic within a crisis -cognate to anwra or structural modification- trophy, de-struction.... The moment of "alagon"... When Khan in translating Heraclitus presents Logos as "account" this makes the most sense if seen in the light of the various Presocratic initiatives to accommodate the Egyptian –Persian idea of chaos which modified their own sense of intransitive fate to recognize the playfulness and whimsy of their own Greek Gods as within the anthropomorphism relating the self made nature of language which then broaching the idea of chaos meets the seeds of the ideas of freedom.

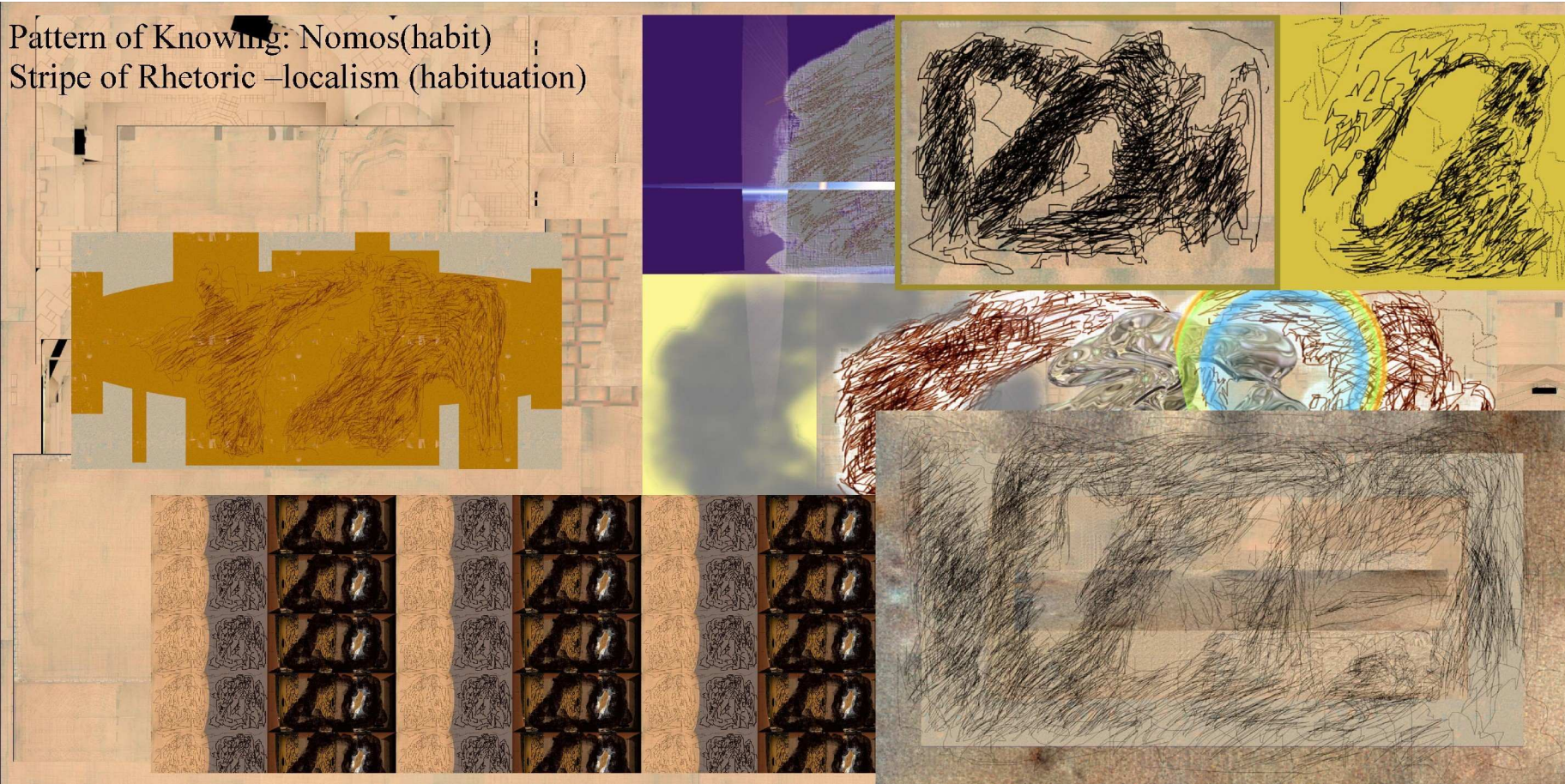


In Kennedy's rhetoric to the effect that there comes a time in events to find the surge force of events he uses an ancient identification to flux and water that is instinctive as well to soldiers who seek the sea to cure wounds (sensing iodine by empathy) and just as color is a sensitivity very broad, the word palette then takes the namesake of Apollo or Pao- healing touch and a crasis with bolo or throw (we bring to ideas of “throwness”) in the parallel crasis o Pao and Lethe or healing touch and waters running fresh to salt.

The Greeks kept a very guarded eye on the concept of turn of events, trope, which in the first place related to the anxiety of perception, frames of reference is an idea that is very lateral, but when the eyes turn to heavenly observation the solstice and equinox inform a world departing the sun, -then recalled (recall Ouros, the guardian with a thousand eyes placed by Rhea the sky goddess upon Gaia the earth (Horizon or Ouros and Horace as Litotes-Horismus) ... the Greek sense of place was a palette, different than our idea of geography but rather built on the conditionality of Rhea or flux as it structures the word realm, or stream, and idea of a stream of consciousness was structured in their language, which we inherent in the seed quality of morphemes as they harbor the sense of showing nature running forward and backward towards its objects of perception, the world we know, and the concealed realm of Hades, the underground, were personified in Lethe or the run of water, (we find very directly as Mythos in Plato's fable of Ur in the Phaedrus) and motion towards and away an object creating subject exists then in words spelled backwards and forwards, a game existing in the Greek rhetoric as “ anti-moira” (against fate –Huysenman perhaps borrows this, in “Against Nature” to indicate the “third declension” which is....? It is the waters of the Muses, who within Hades have a separate spring, a separate realm... the nine muses in the square number indicate this separate wholeness. This then as a declension is less “anti Moira” in the end than it is “anteMoira” or “requital”, the mystery of harmony, (Kairos) lexis- style and hypsos the underlying order all of which are events towards signification through levels of cultural consciousness. Our culture has subconsciously built on this, for example when Bernini used the sculptors drill as an ancestor of the fire drill to place a fluctuating sense of depth around which he arranged the touch between mortals and immortal, in his preliminary Apollo and Daphne he then echoed in consecutive concept within the percepts apperception reception and precepts of his own take on the matter. Sound values running back and forth can be found for example between Rhe and UR, Lethe and Eth(os) (my grandmother named Ethel), hap or touch upon as in Haphaestus and Pao- healing touch, Eike (being) and in the prefix “ana” as in analogous.

To return to Bernini, the interest there in the elephant trope is cushioning the veils of “hierophant” (interpreting priestess i.e. oracle) crasis of ta heiro or holy and phainein – show, thus the elephant with obelisk for example.... Phant indicates bring forward as phantasm or our use of van- vanguard....(my grade school teacher used to tell me you don't need to write your name like an elephant (vanvangorder) Drawing is that phantasm by which we show in order to see , a reverse or trope on the expected order wherein to see an assimilation of what is shared beyond what is expected and greater than imagined – the snake swallowing an elephant.... Healing touch of elephants playing in the water....

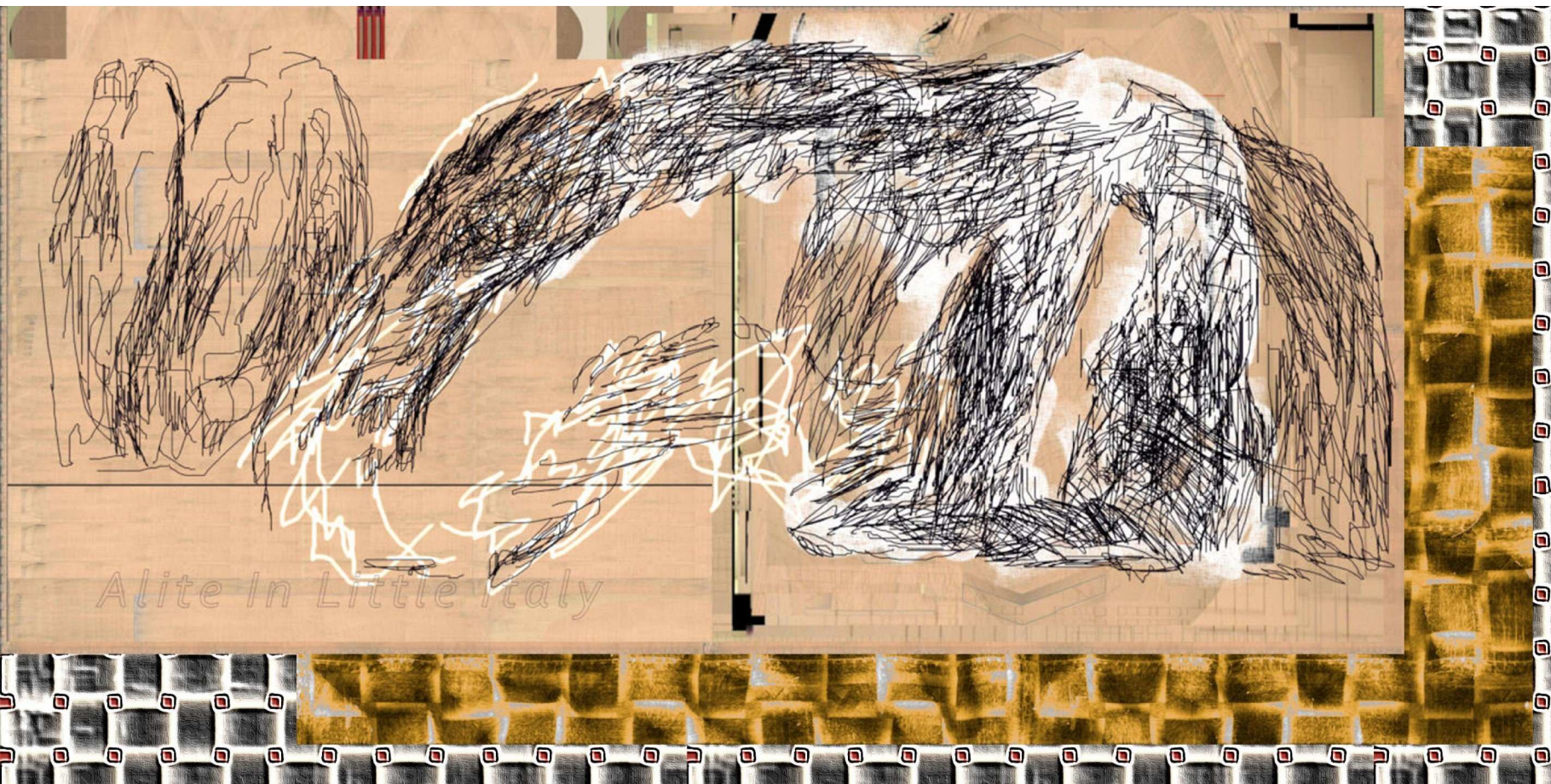
Pattern of Knowing: Nomos(habit)
Stripe of Rhetoric –localism (habituation)



Dasein Rhezein

Meaning seeing and being seen reside in the sympathetic fallacy... in terms of semiotic retrieval color is an interesting epoch: our way of seeing color is probably highly different from previous ages, in general most languages do not have in depth color designations, color theory, the distinctions we habitually use are a self generated reality, a reading. Previous cultures while very coloristic perceived more generally, and in fact the paradox is that generality is the essence of categorical thinking, the very general idea of a horse preceding the differentiations of sorrel or appaloosa.

The Greek word rhezein or dying gives the osmotic expression of the proto indo European Reg which informs “raga” or the Indian “mood formulator”.. i.e. in the raga the spacing and tones are rhetorical in the sense of provoking a mood through general feeling which becomes structure and Heidegger's dasein or there being picks up on this, which is the sense that leggein, or that which lies before as the horizon, i.e. the Horismus of the color as rhezien touching on the tropes of sun upon its objects and their return to vision, thus leggei ekkei or revealing and leggei ekkeias as concealing are designated by Heraclitus as subject to a more important synthesis, the giving of a sign is spoken for, the host is defined by the guest. So somehow the word reg winds up in “regulate” and the sense of territorialization which meets deterritorialization, historically the “rhabdos or rulers staff was identified to divining rod, the detection of water, which between the sky, Gaia which exists in relation to sightedness, and the earth or Gaia in which are hidden the matrix of allois which beyond mere recombinant states generate the receptivity that finds perception later. Similarly the word “rehab” gives a deterritorialized etymology of rhea, i.e. rehabilitation of that which has disoriented. This may be a solution which is itself a deterritorialization, one elopes from disorientation by finding a better difference,,, Tai chi instead of jogging...



There Being Drawing Drawing on Bios

Given Bios means bow, Heraclitus's comment that "its an attunement that turns back on itself like that of the bow and the lyre" probably organically refers to his agency as "healing touch" (Pao- healing touch and Bolo- to throw) distinguished in relation to his twin Artemis who also has the attribute of the Bow... That the lyre belongs to Apollo references the neurological touch: neu meaning chord, and the attunement distinguishing a parsing of the original "Rhea" goddess of sky and the Egyptian "Ra" (ray-dio-radius) who came also to include Horace, a multitude of realms, and in effect "horismus", and litotes, as then the Greek mythology of the underworld also counter coined. (I suspect as well that the Hebrew Torah is a word which from the Babylonian captivity indicates teaching in relation to daily life and circumstance is a denomination of the proto indo European ra... and even the word "tradition" seems to say ra- diction as it were traduced.

Both Picasso and Matisse referenced their words as healing, giving each other works when the other was ill (Picasso " Matisse has the the sun in his belly) ... on the premise... Artemis in regard to Arete or spirited excellence of the earthly realm was towards a constitution of life force on earth, Apollo represented the rebirth of the sun, thus the idea attribute of neumon, as opposed to the phenomenon of Artemis... in coming to terms with Greek words that were obscure in their own time particularly "rhea" or the very "flux" thematic to Heraclitus and by extension our own categorical thinking via Aristotle per poesis and poetics, - "artistic Proof- or rhetoric -ethos -pathos-logos.. (consider the physicist Bohm's "Rhea Mode") one then recognizes that the ProtoIndoEuropean Roots are at play. The - significant one towards the following discussion are "skirra" or sling, neuro or chord, "werp" - warp, wrap, twist" and war-o or ward. Each are assimilated into " attunement of Heraclitus which is conditioned in a fragment where he states an adjustment or attunement like musical tones at variance which adjust, (like symphony warm up).. and the the series he gives are the scales of "Pyro" Thus for Heraclitus "the beginning and end of a circle are one... the "touch" is the "teche" by which events in that bios dilemma unify...

In order to approach this mind scape the origins of “scape” are in a dimension of rhythm we identify to flux the word Rhea , (rhetoric, dream, stream, reality etc) stem of the Greek scapos or scepter which had the overtones of a rod, taken into a sense of rhythm as in beating time, or in the striations of fabric woof and warp, or areas in general. Yet the origin of the word is “rhabdos” , how does one get from rhabdos to scapos (and subsequently words like ship and scape) ? The Heraclitean “musical” scale of parsing “Pyros” helps with this: Pyro-fire Paionon- warden Paen- hymn of deliverance,phaeton – luminous being,pheron-show (blossoming) nature,diapherantai –contest, sphere – sphere- bios-bow,and ptheros- killer (as in negative definition or complete trope) give the accumulative trophy he makes of strophe or interpolation and interpellation of semiotic retrieval and somatic reference.

Phairo or ward meets Waro or the Proto Indo European word also for warder. The P.I. E. word “werp” or warp gives a particular mention of making quality, most P.I.E. words are based on human making qualities which are reflected then in the making of words... it is this semiotic angle Heraclitus seizes on. “the path of the carding wheel is both crooked and straight” allows him to reference the chords of fate as touched upon in the warp and woof of phenomenon or light and the “photon” or word for mans measure of light in relation to the noumenon or light itself. So we find that like planets that give hidden information about each other, the names of planets and Gods can give evidence of lost or concealed meaning within our language and its catalyst morpheme structures which condition morphology and metamorphosis. Rhabdos it would seem is probably derived from the Greek aspirant H which vectors emphasis and Ph which indicates a domain of the vector, and sph , the sphere of completion or cycle... cycles which we can approach as though through etchants ,that is the dissolution of solution analyzed to those which are osmotic “anisotropic” or vectored” (isotropic) and in turn the sense of time which may be heuristic, Apollonian, or then again prolepsis or time out of order (as in the great film)time out of order revisited... it is the substitution of Rh for Ph the Greeks used for War because they have non”w” sound in their language that provided Phaero and thus the reason the term ward applies both to the Greek term as parsed from Pyro (viz a viz the tension between Heaven and Sun as deity) and mediated to give a musical clause of blending's over sun, warden and blossoming, luminosity, mans identity, and death. Rhea then is a composite over both Werp and Waro which indicates a matrix, a woof and warp, the two “ways” that so often enter literature ie Swans way and Guermentes way... in general skirra or the Assyrian word for sling gives the ra ambit of ra-dios radius by which the recombinant poetics (Seaman) become an eventuaesthetic (Wong).

My interest in drawing the chords of graphos are in the making quality that informs ones perception as one builds, I have been making works recently with a printlike quality, as though perhaps I have never left my chair in a small apartment in Little Italy, my mind palace in which only drawing exists, it interests me to use the background as evolving itself to a kind of hatching motif, like an enlargement of a print mark...

PH



PH: the idea was to use a “lense” of early color photo field parsing the oval fields (that photo process being like scientific “staining “ process) and relate the idea of the stain to a gloss, a referent to drawing in a color area with a color kind of drawing, and in a monochrome area with a more monographic touch, and these in turn relating marks to morphemes in the sense that “ph” or acidic level is in the appellation referent as well to a history of language where by “h” gives emphasis and a trope or slant- inflection i.e. is ph takes this slant a step further in cycle going from local to more general reference i.e. Sophia or knowledge to philosophy or generalized knowing.

Note: the series of stripes of rhetoric and patterns of thinking are meant to be paired with another volume more allegorical in structure which preceded it but will be placed as later volume as an indication of proleptic character to aperception in the projects own matrix flux. An intermediary series as video is meant to be structured on the projection by which in some works a ground has been compressed and then projected- the opposite idea of say Franz Kline, and linked to the idea “applying a square” by which in the Greek proportion a square as compressed within a rectangle becomes vehicle to a proportional mirroring process... which I do not necessarily duplicate but rather borrow more generally the idea of compression and projection.

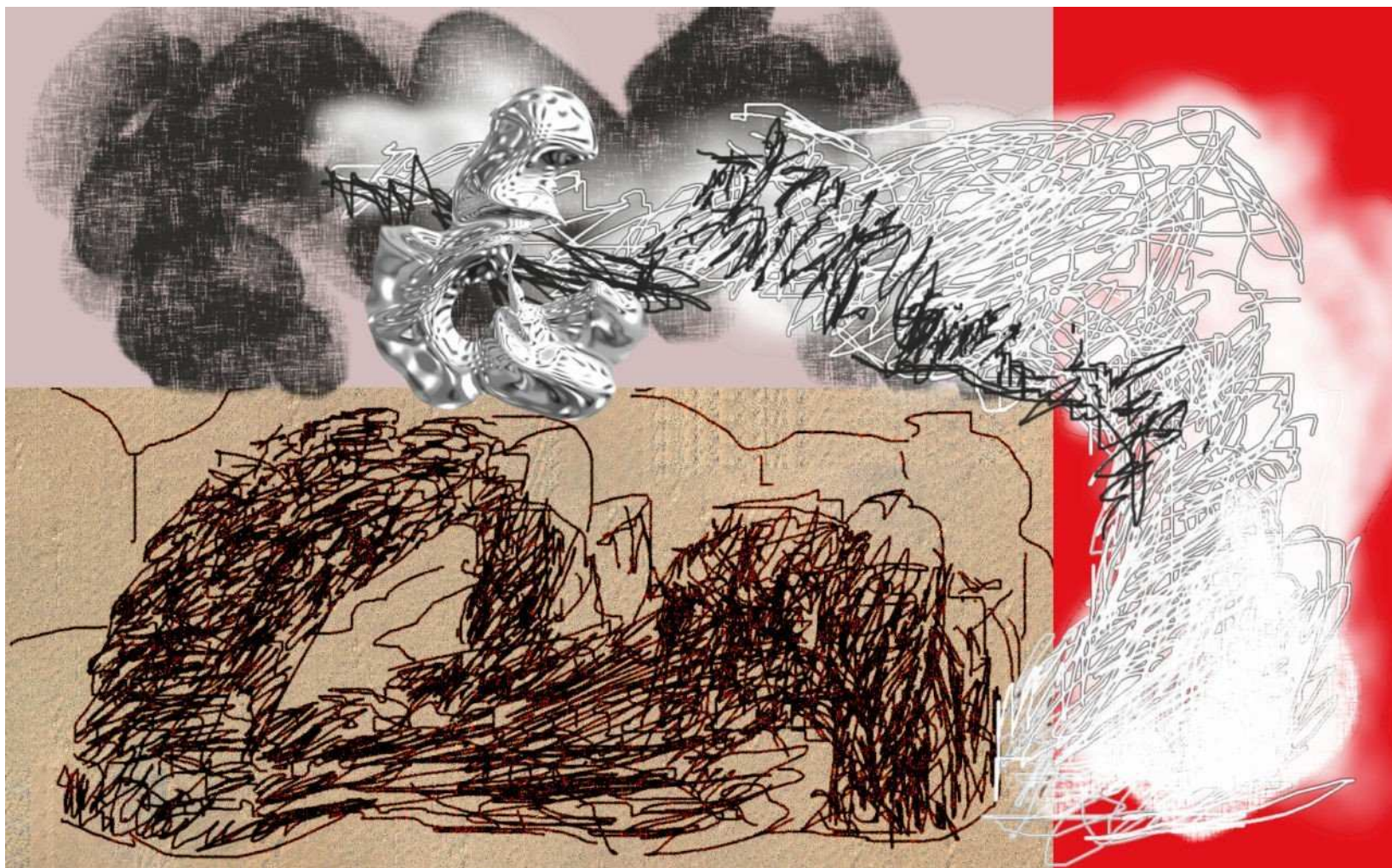
The reference to Heraclitus ethos and poesis regards two fragments I translated differently than Khan and in relation to the idea of fate, the loom of fate- Moira....

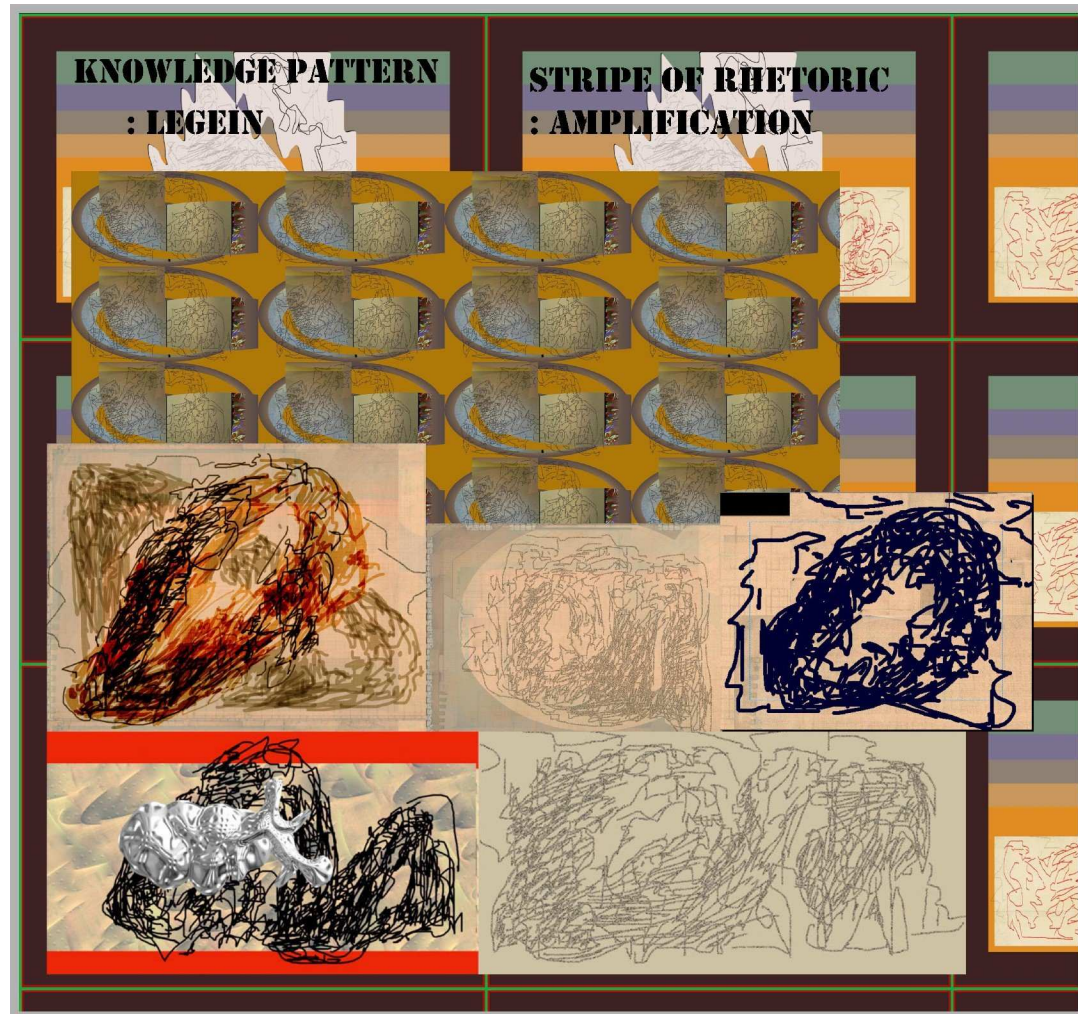
A generalized view towards these has to do with a third fragment to the effect that “the carding wheel is both crooked and straight” i.e. the course of fate is elusive yet definite.

Khan translates a particular fragment to mean “ the mysteries current among men initiate them into impiety” but I read it as “divergent thinking gives currency to men’s thinking and in particular the word nomozomena carries the association of “zhome” or unusual architecture we have grafted in our contemporary neologism of “rhizome”...

In another fragment is a particular genealogy which I take to be entirely allegorical word play : In Prieme live Bias son of Teutames who was of more account than the rest.

While Khan translate logos as account I prefer in this case “greater telling”, and the particular names of Teutames is a version of zteron which means “different”, loosely, lefthanded, otherwise , other than- etc... while bias is the referent to bios or life force punned with “bow”... and the “place” of Priene is a word meaning approximately “breach” or swell i.e. of sea or sail... taken together it translates as “ in the breach the generation of different life force are telling”.

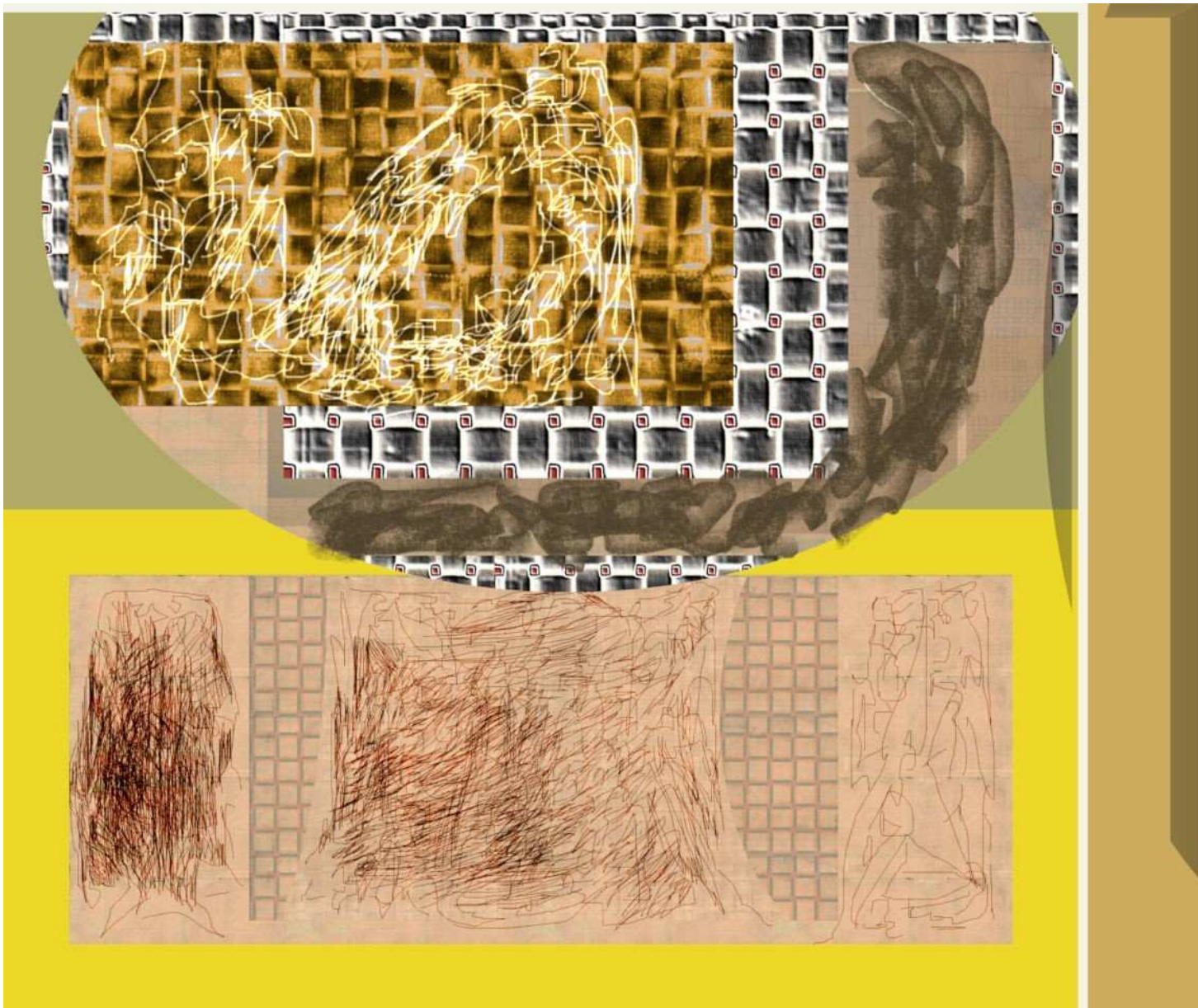




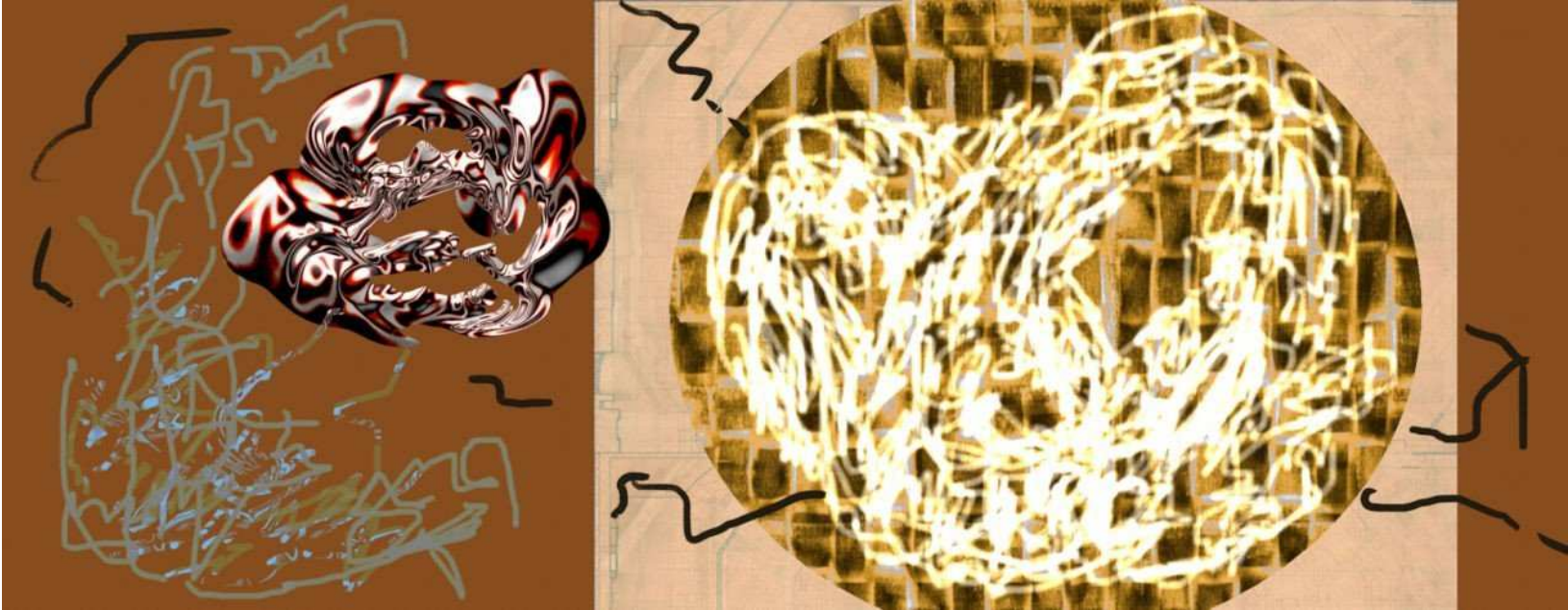
**PATTERN OF KNOWLEDGE: PHERO : TO SHOW
STRIPE OF RHETORIC :METRON: DIACHRONIC/SYNCHRONIC (ETCHANT: ANI-
SOTROPY */ISOTROPY◊**

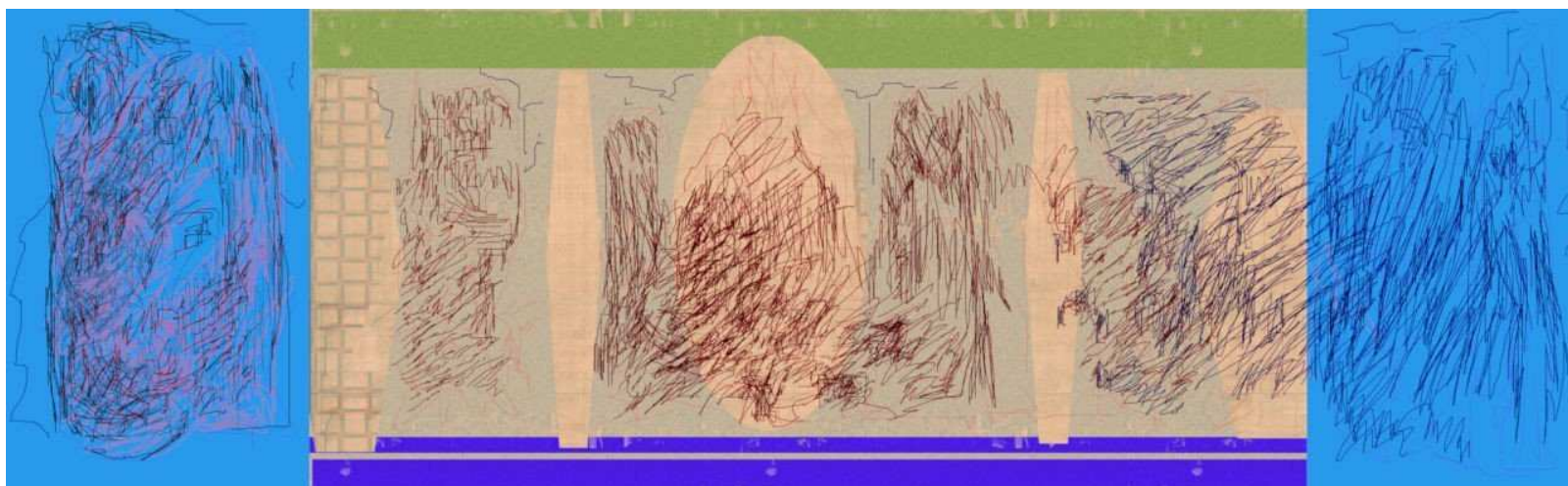


If Ad Reinhardt painted a cross or x or chiasmus form he did so in the metabolic time of human process, however in cyber drawing regions can be vectored and stenciled as it were to receive information that is exploding on arrival. In the particular work I played with this inside out component as also extending layers to the pictures dimension and also software arguments for glass and sandstone and “exclusion” or monochrome, a phrase that interests me as philosophic- meaning the nachtragsleichtigkeit or present journalistic presence.... The build of layers as koinos or consult in a sympathy or oikos that indicates consciousness is at the same time in my interests an etchant, these are like the Large Glass ->etched, but etched as a deterritorialization in which etchant means semiotic retrieval, a cutting through layers which as layers may be of synchronous or heuristic density or then again may be diachronic – periodic and as etched be isotropic or entered upon axially or then again may be according to anisotropy, the former like cutting material as in engraving the latter like etching erosion or its application via laser beam or gas...

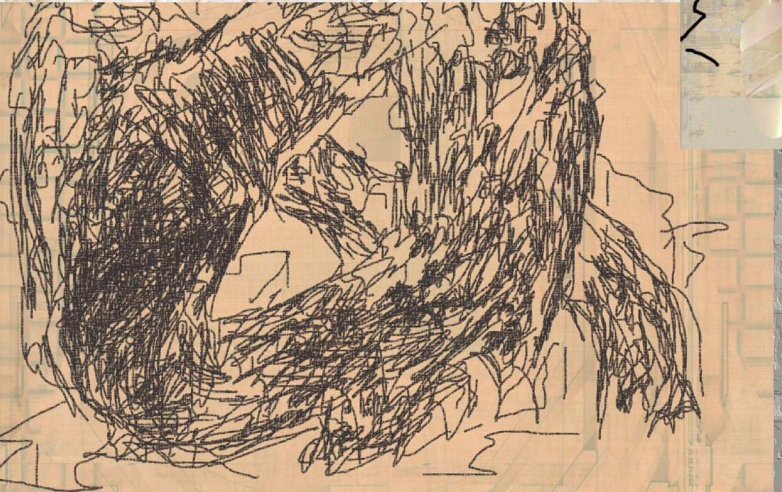








KNOWLEDGE PATTERN: XYNON(SHARE)
STRIPE OF RHETORIC: ANTHEMERA: NOUN/VERB



Rhea as Area :flux of knowledge
 Stripe as share and unity –rhetoric
 (regaining Gaia as Agape or self
 possession per the aier/atmoshpere.

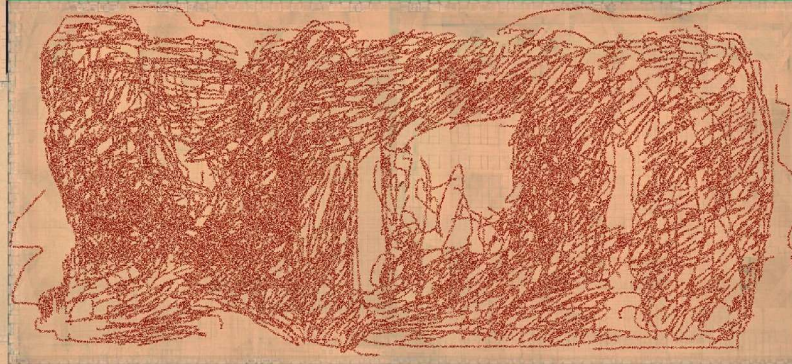
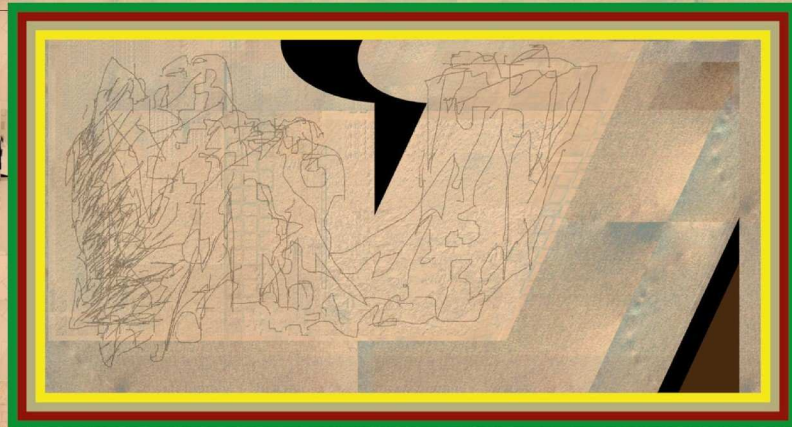


IF THE SENSE WE MAKE OF THINGS MEETS A HERACLITEAN CREDO THAT "THINKING IS ONE AND SHARED" IT CAN BE SEEN WITHAL THAT PERCEPT AND PRECEPT ARE FASHIONED THROUGH THIS MATRIX BY WHICH ONES THINKING (SO-PHRONEIN) IS AS AN IDEA OF A ONE WHICH THINKS IN THE SENSE OF BEING THE SAME AS THOUGHT. THEREFORE THE WORD "SENSE" IS INFORMED BY "SCENE" AND THIS IN TURN AS MEASURE VIA CROSSING THE MIDLINE OF SELF AND OTHER AS THE ACT OF CONFIGURATION BORROW TROPE TO INTRODUCE A RAMBLE OR SKIRTING OR SCAPE AS FASHIONINGS OF THE INTENT MADE ON THE PROTO EUROPEAN SKIRRA OR SLING, WHICH FOR EXAMPLE MICHELANGELO'S DAVID MADE EMBLEMATIC AS THE IMAGE OF REPUBLIC PER OUR ICONOGRAPHY OF ALLOTMENT. ALLOTMENT, OR SHARE AS THE DIVIDEND OF "SHIRE" ARE THE ARENA OF SCAPE AND SCENE, SENSE AND THE ABILITY TO CONFIGURE UPON THE IDEA OF FATE OR MOIRA, ANTIMOIRA, OR THAT ANTITHESIS WHICH INFORMS ALLOTMENT TO BE A SHARING THROUGH RAMBLE AND FLUX OF THINKING AS ONE, VIA THINKING ONE AND SHARED IN WHICH WHAT IS SHARED IS NOT THE IDEA OF PARTS BUT THE OPPOSITE SENSE OF INTEGRATION, PLASTICITY AND GLOBALISM. THIS THE PLASTICITY OF THE GREEKS IS NOT THE EXCELLENCE ONLY OF A PRECONCEIVED MODE BUT RATHER THE AGORA, THE OPEN FIELD OF RECEPTION IN WHICH AN OBJECTIVE MAY LAY FALLOW AND MEET WHAT FOLLOWS AND THE THIS CIRCUIT AT EVERY INTERRUPTION ONLY ESTABLISHES THE NODE THAT RETURNS A HARBOR.



Pattern of Knowledge: Kosmos
Stripe of Rhetoric: Metron





Knowledge Pattern : Phronesis Stripe of Rhetoric :Paranomasia (Architectural Stripping)

Skirra: Sling

Poesis

Ethos/Pathos/Dialectic

Pattern/Spin Salient

Subconscious/Pattern/Drive

Transference

Mathesis/Mathentos/Matheme

Discourse

Deterritorialization

Nomos

Denomination

Poetics

Verse/verso: /strophe

XhX: sound value: morphemes and visual rhetoric: marks

Surd: Alogon

Skirr: Sling/Sceptre/Ship/Shire Share

Ramble

Scape

Moirai/ Aletheia

AntiMoirai: requital-discourse: share- allotment to perception

Etchant: information allois and discrimination

Skrr -XhX chimera

Aier

Arche

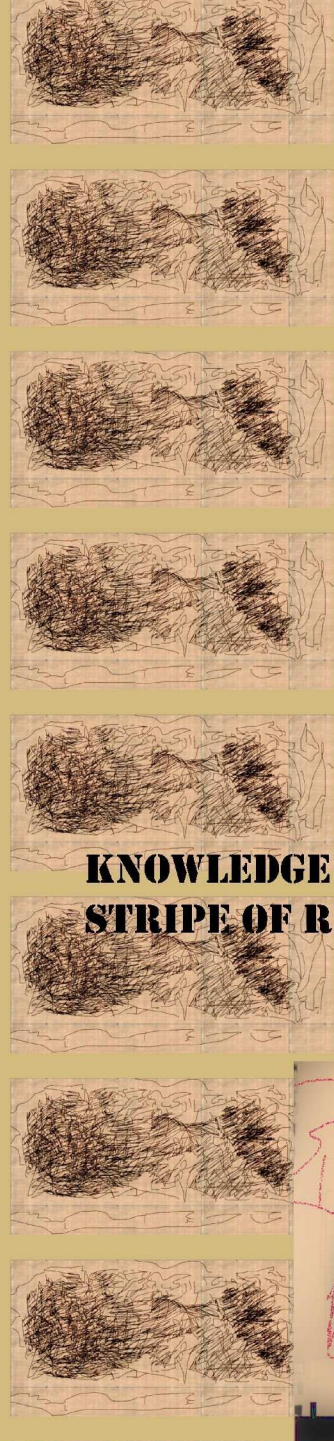
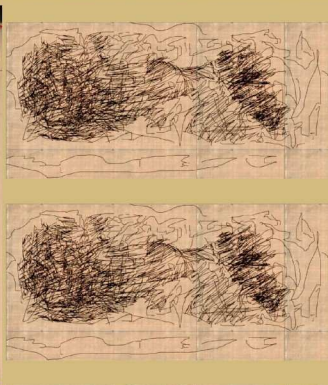
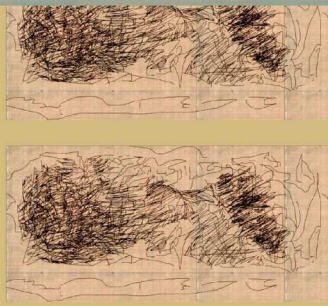
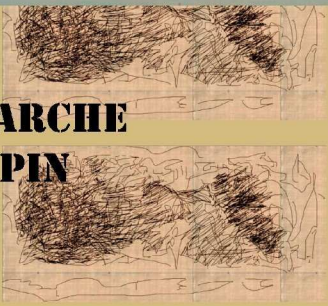
Scape

Knowledge Pattern: Mathentos (experience of whole)
Stripe of Rhetoric: Mathema (neologism)

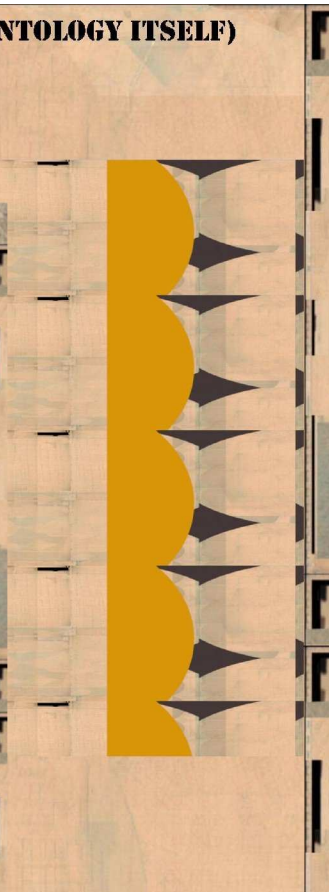
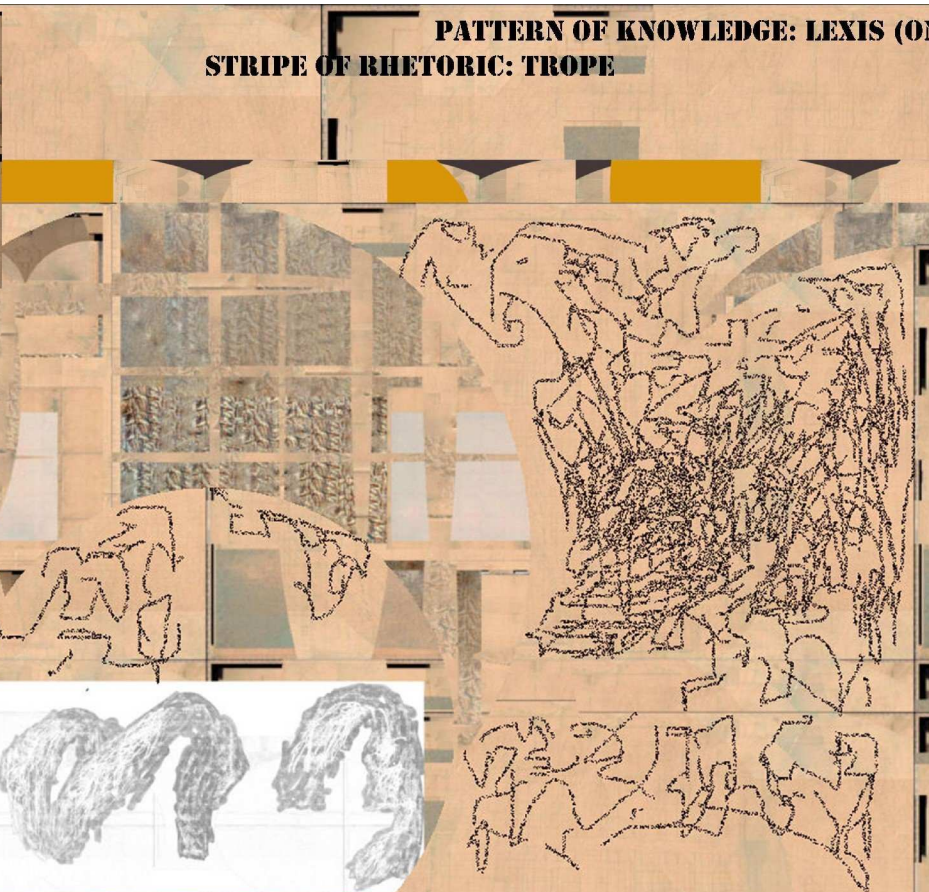
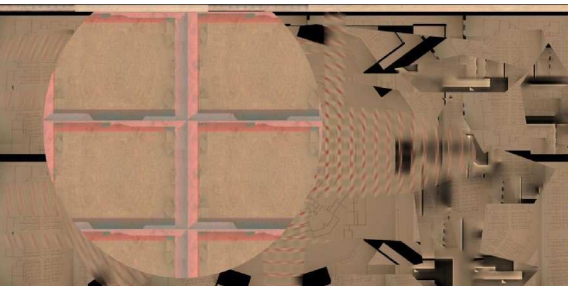




KNOWLEDGE PATTERN : ARCHE
STRIPE OF RHETORIC : SPIN



PATTERN OF KNOWLEDGE: LEXIS (ONTOLOGY ITSELF)
STRIPE OF RHETORIC: TROPE



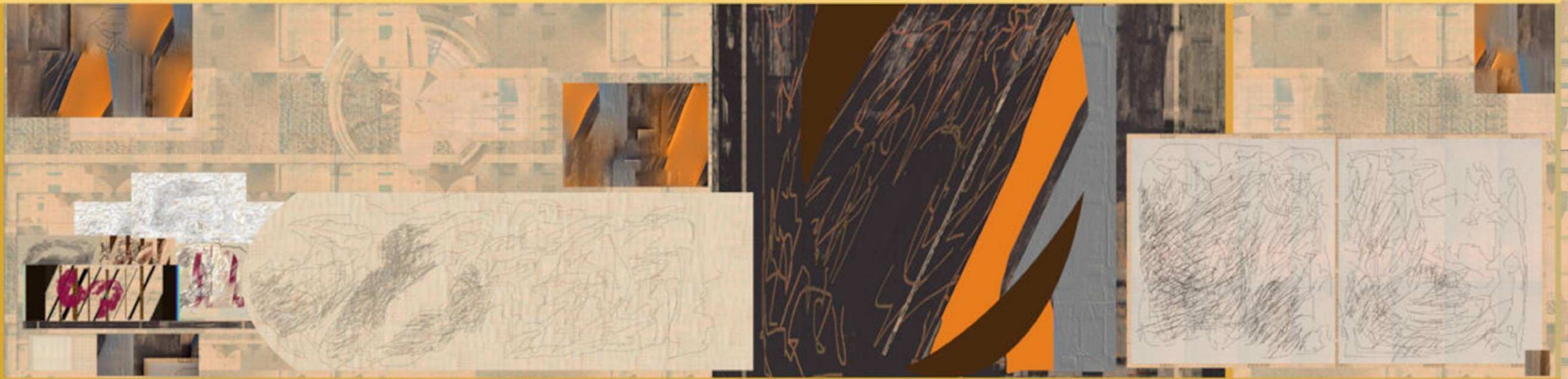


**KNOWLEDGE PATTERN
: DIAPHERENTAI
STRIPE OF RHETORIC
: HYPOKOMEINON (LAYERS)**



PATTERN OF KNOWLEDGE: MNEMOSYNE

STRIPE OF RHETORIC: TRANSGRESSION AND CONTINGENCY (COMPLEXITY AND RE-APPRAISAL)





PATTERN OF KNOWLEDGE: GNOMON-(SIGNIFIER) STRIPE OF RHETORIC: PROSOPPOIESIS (ASIDE)



PYRE...FIRE....
PAIERON... WARD.....SEED....
PHAETON—LUMINOUS JUSTICE
SPHERE...BIOS- BOW
DIAPHERENTAL.... DIFFERENCE

KNOWLEDGE PATTERN: PHRONESIS

CONFLICT
.....POTEWHEN/NEVER.....”

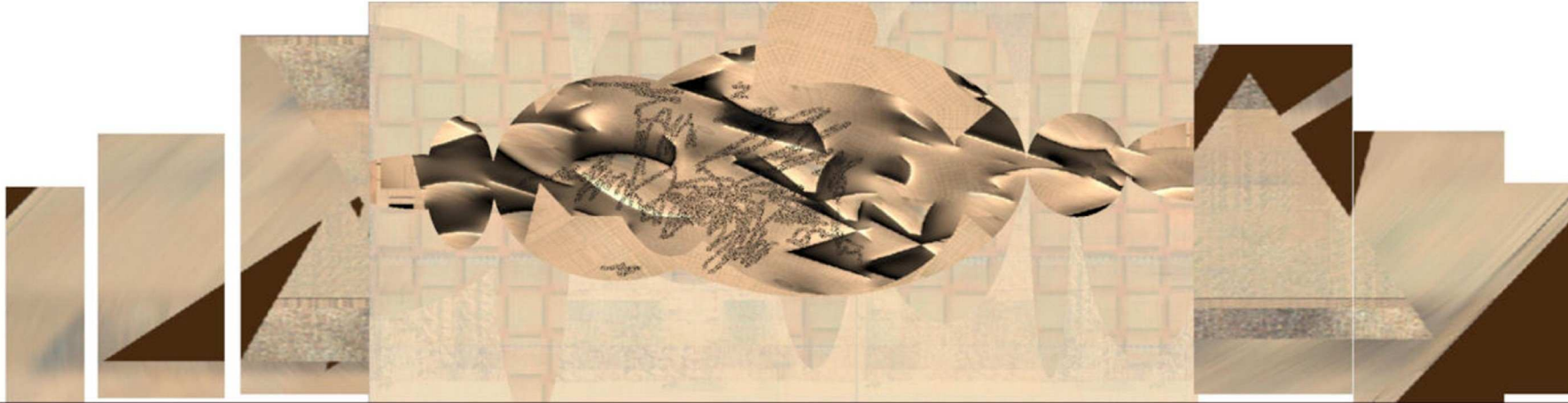
ANAIPRIA
.....SIMPLIFY...DESTROY
POTE ANITETTAI
= RIDDLE

STRIPE OF

RHETORIC

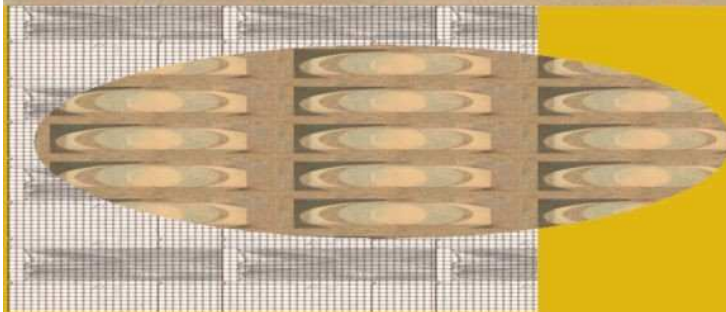
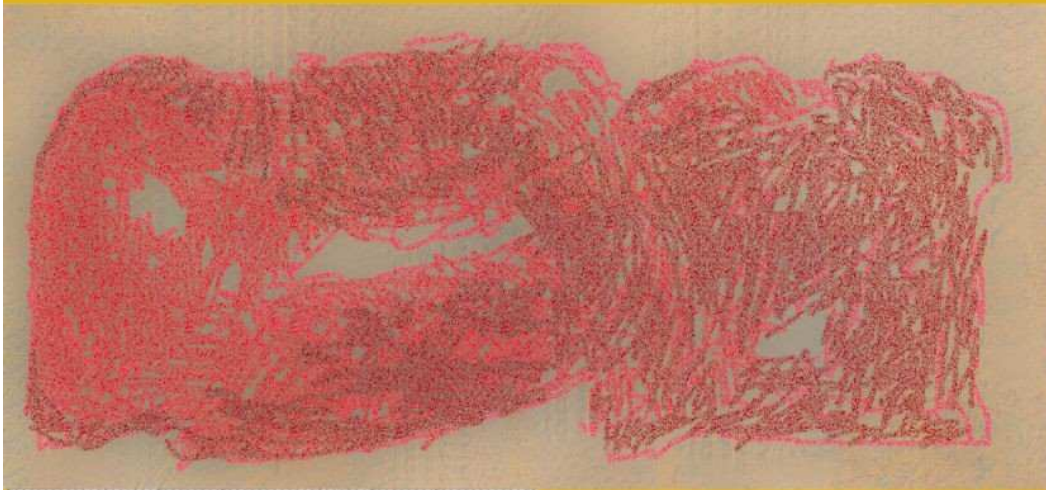
SCESIS ONOMATON (LIST)

“EVEN THE POTION MUST BE STIRRED”.



KNOWLEDGE PATTERN: ANTANACLASIS (CANONICAL PUN)

STRIPE OF RHETORIC : OCCUPATIO (RIDDLE)



Knowledge Pattern: Lexis
Stripe of Rhetorc :
Praegens Constructio (verb-noun)



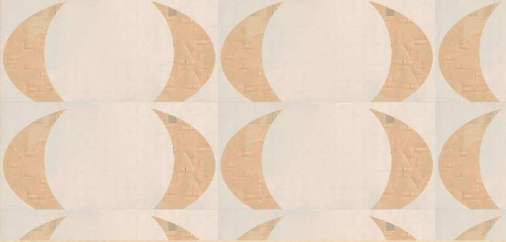
Knowledge Pattern : Alogen Rhetorical Strips : Apakoinu Construction (modifier over disparate elements)



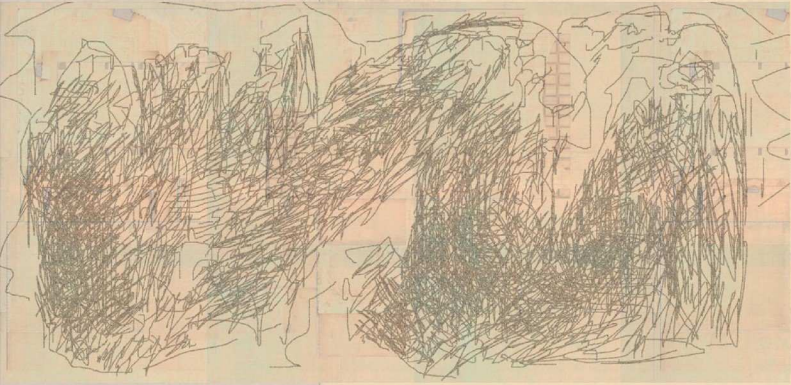
KNOWLEDGE PATTERN: DEMOS

**STRIPE OF RHETORIC: INTERLACEMENT
(BBACKET AND SINGLE ELEMENT)**

KNOWLEDGE PATTERN : KOINOS (CONSULT)



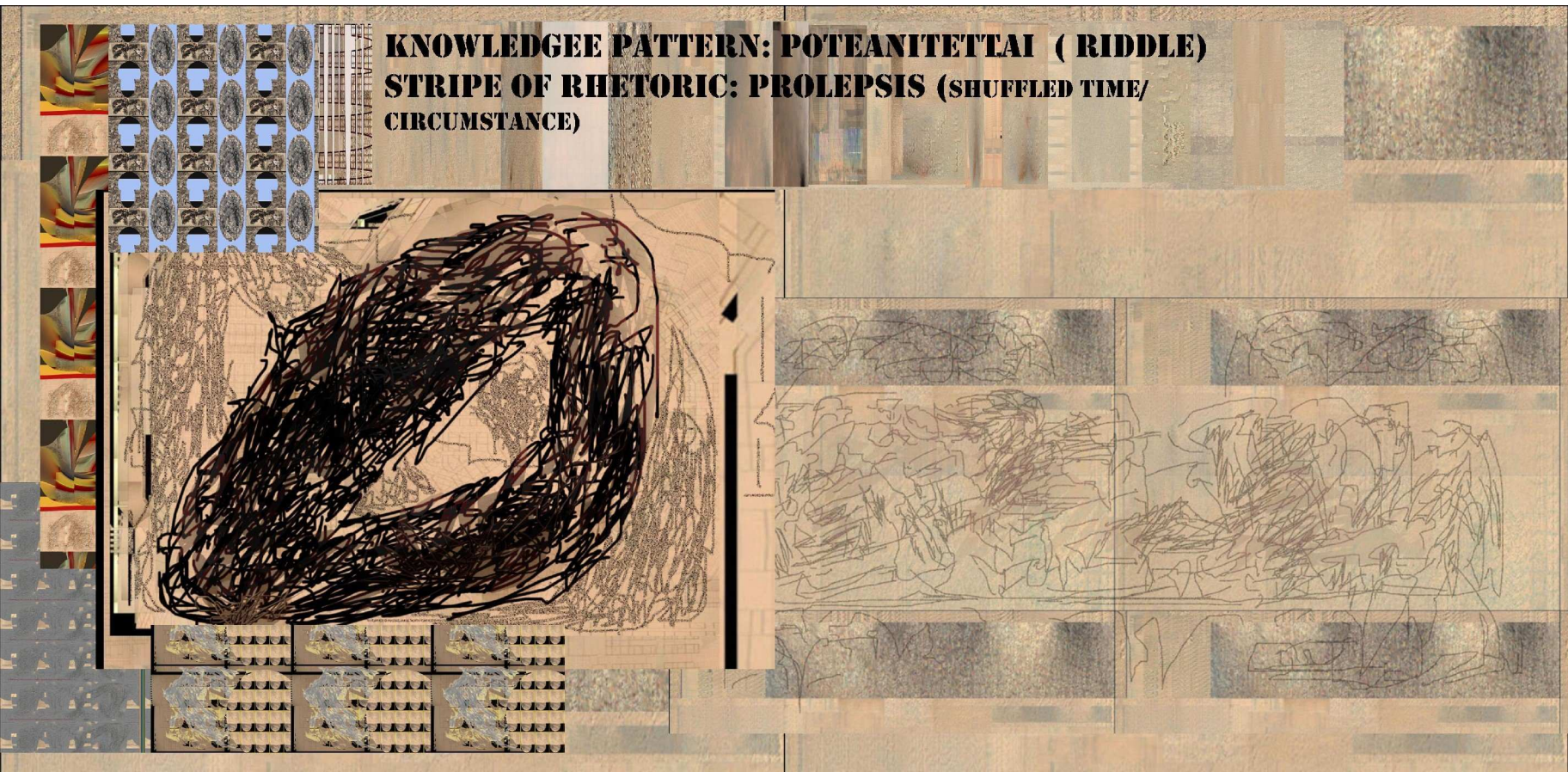
**STRIPE OF RHETORIC : CHIASMUS
(CROSS INDEX)**



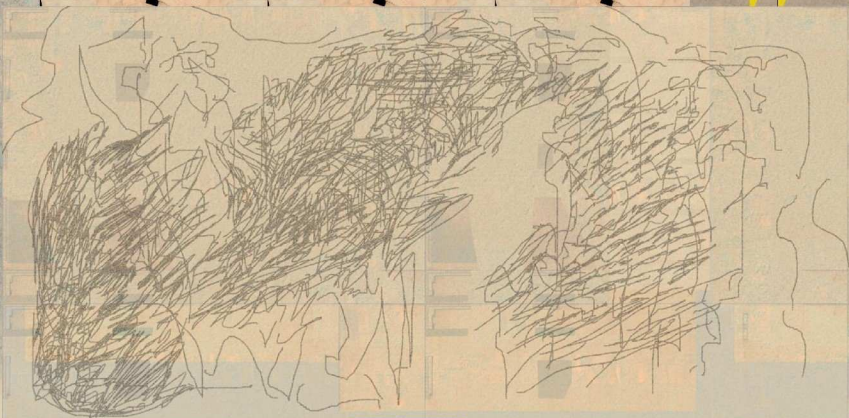
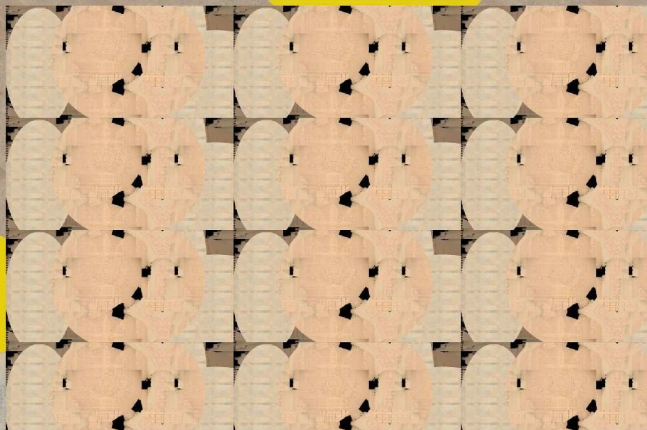
Knowledge Pattern: Metapesentai (cycle)
Stripes of Rhetoric: Tropes

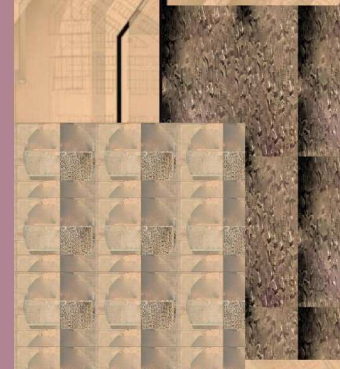


KNOWLEDGEE PATTERN: POTEANITETTAI (RIDDLE)
**STRIPE OF RHETORIC: PROLEPSIS (SHUFFLED TIME/
CIRCUMSTANCE)**



KNOWLEDGE PATTERN :APPEIRON
STRIPE OF RHETORIC : BRACHELOGY
IMMANENT WHOLE AND COMPRESSION BINDING





**KNOWLEDGE
PATTERN: SOPHRO-**

**SYNE
(GLOBAL INTEGRATION-PLASTICITY)**



**STRIPE OF RHETORIC:
ANTANACLASIS/ AM-
BIGUA/NOEMA**



THOUGHT PATTERN : ANTEMOIRA (REQUITAL)

TRANSPARENT AND OPAQUE:

STRIPES OF RHETORIC : DASSEIN

-> EIKE DOKEIN= BEING OF APPEARANCE

OKEYDOKEE-> "OK" : SUBSTANTIAL TO

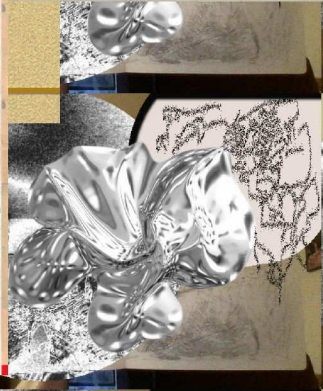
PSYCHE LOGOS

ONTOS- BEING OF THINGS

OUSSIA-BEING

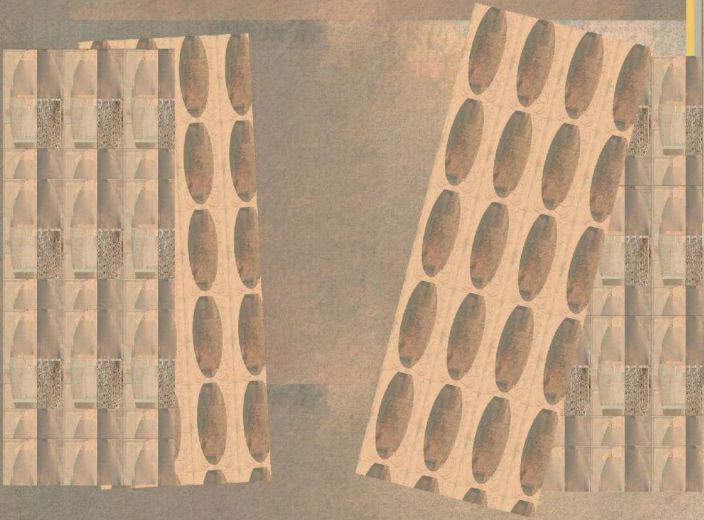
EIKE-TO BE

INTERVIEWING PHAITON



**KNOWLEDGE PATTERN;
ANTA-MOIRE- REQUITAL**

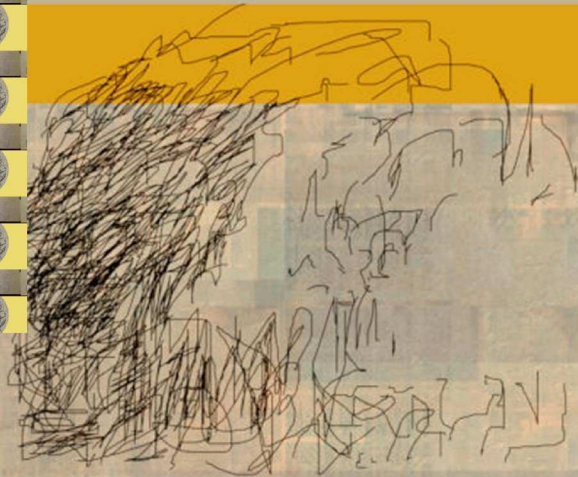
**STRIPE OF RHETORIC
: ANTIMETABOLE
-MIRROR TRANSPOSE**



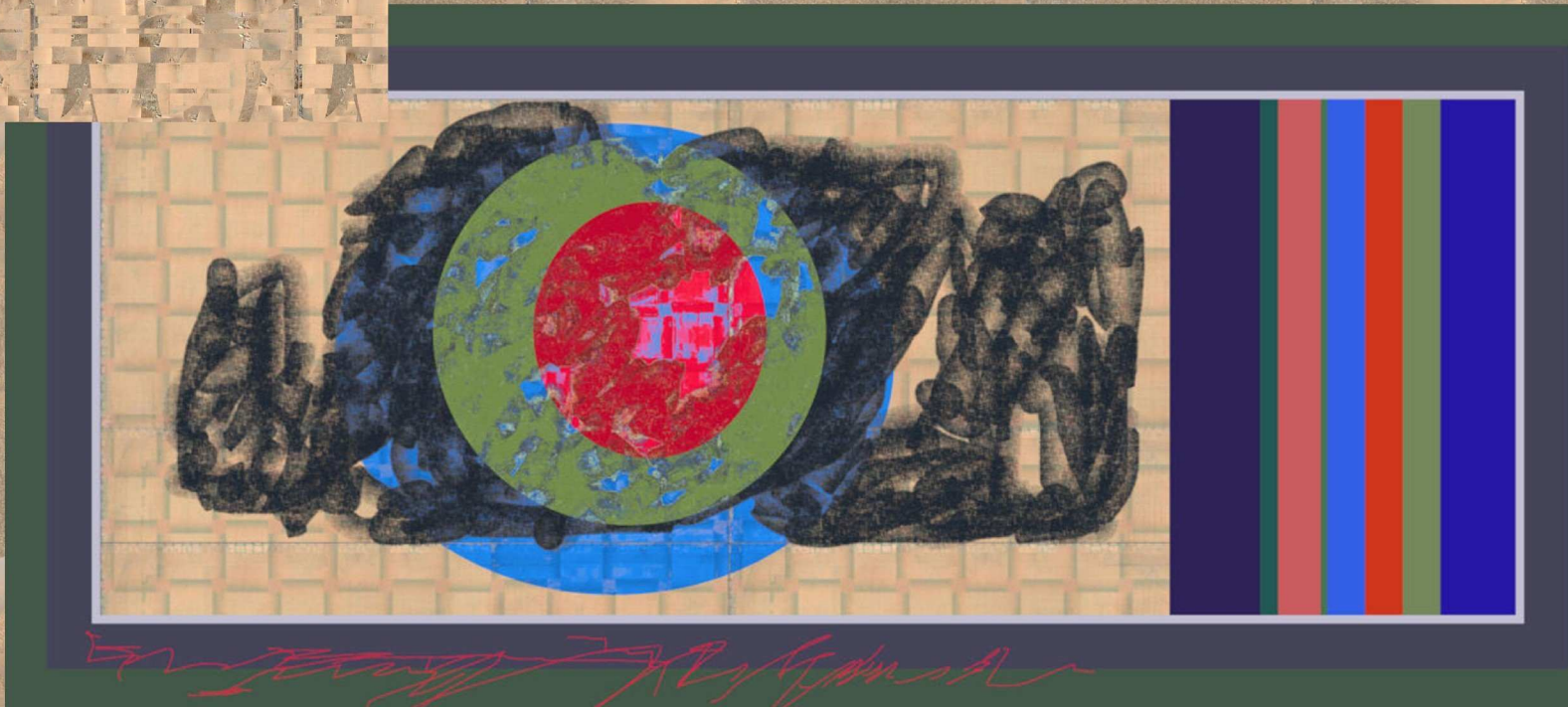


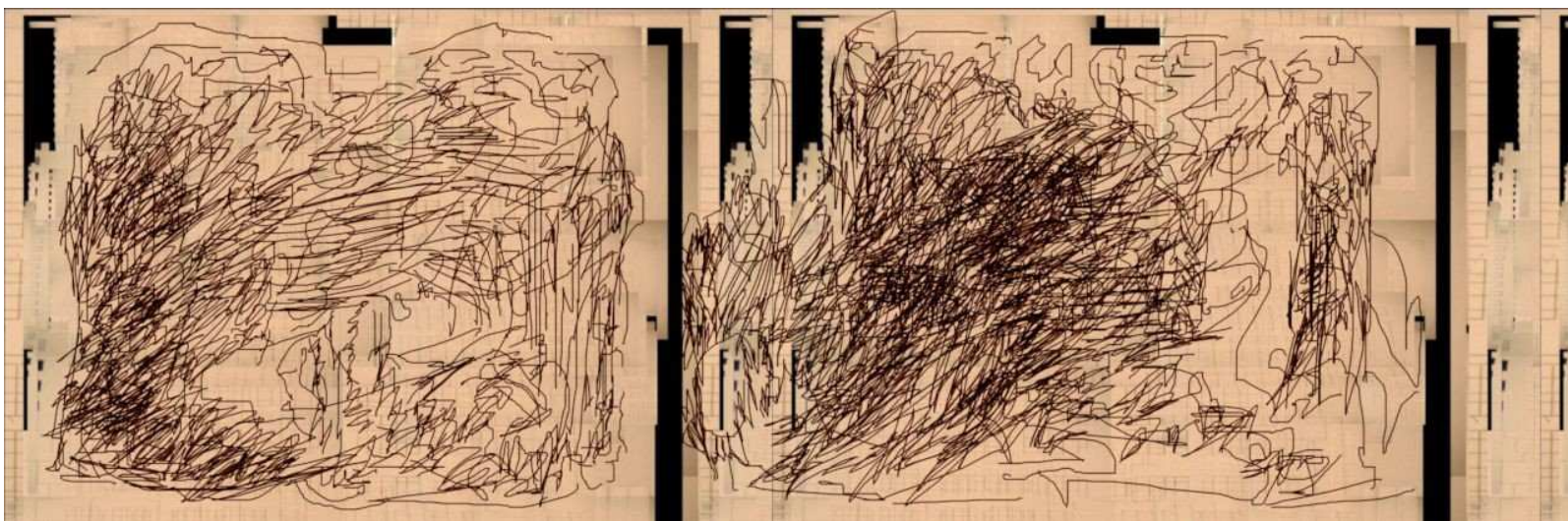
**KNOWLEDGE PATTERN: OIKWSA
STRIPE OF RHETORIC :**

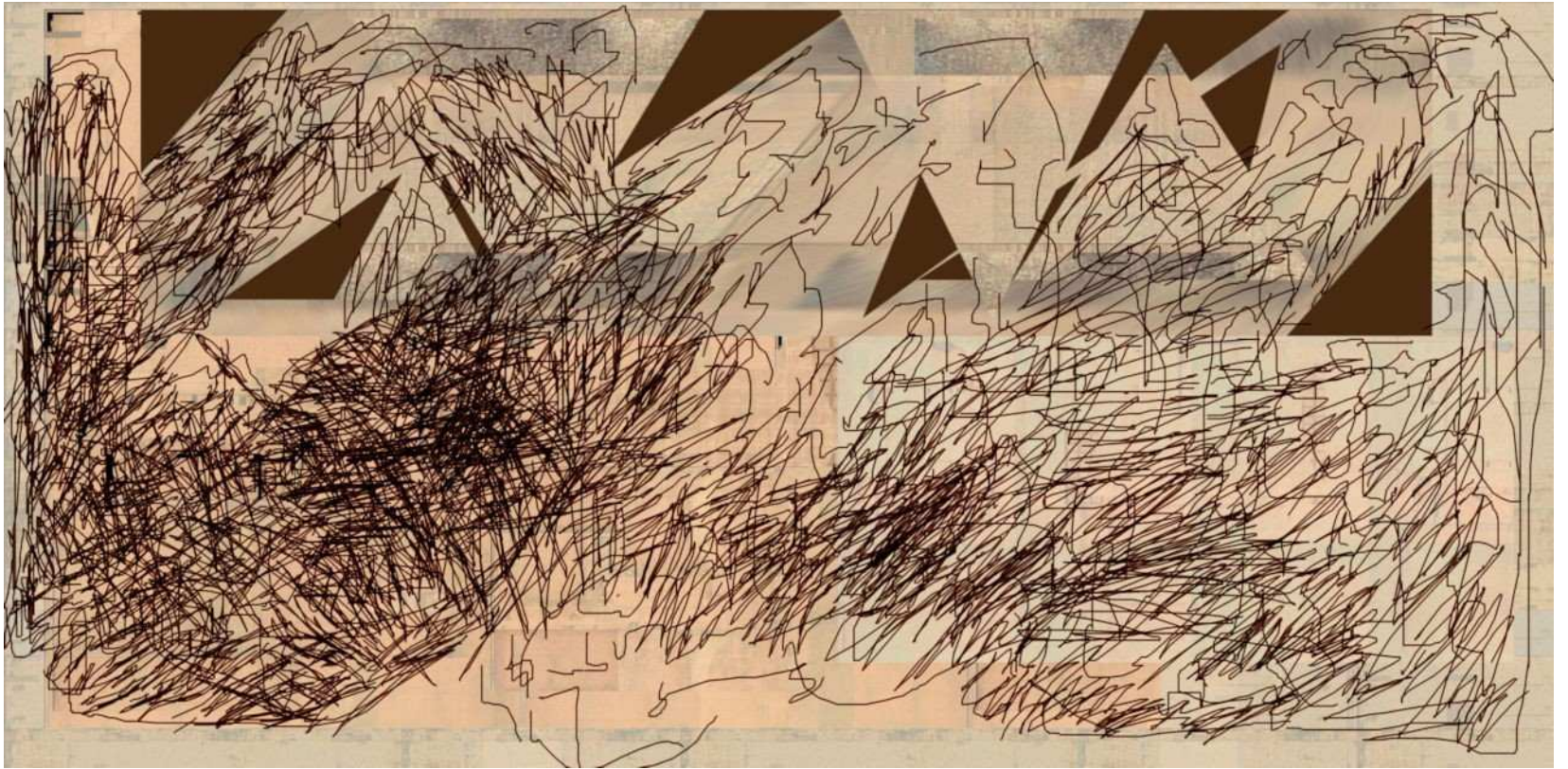
**- SYMPATHY
- SYNECHDOCHE**

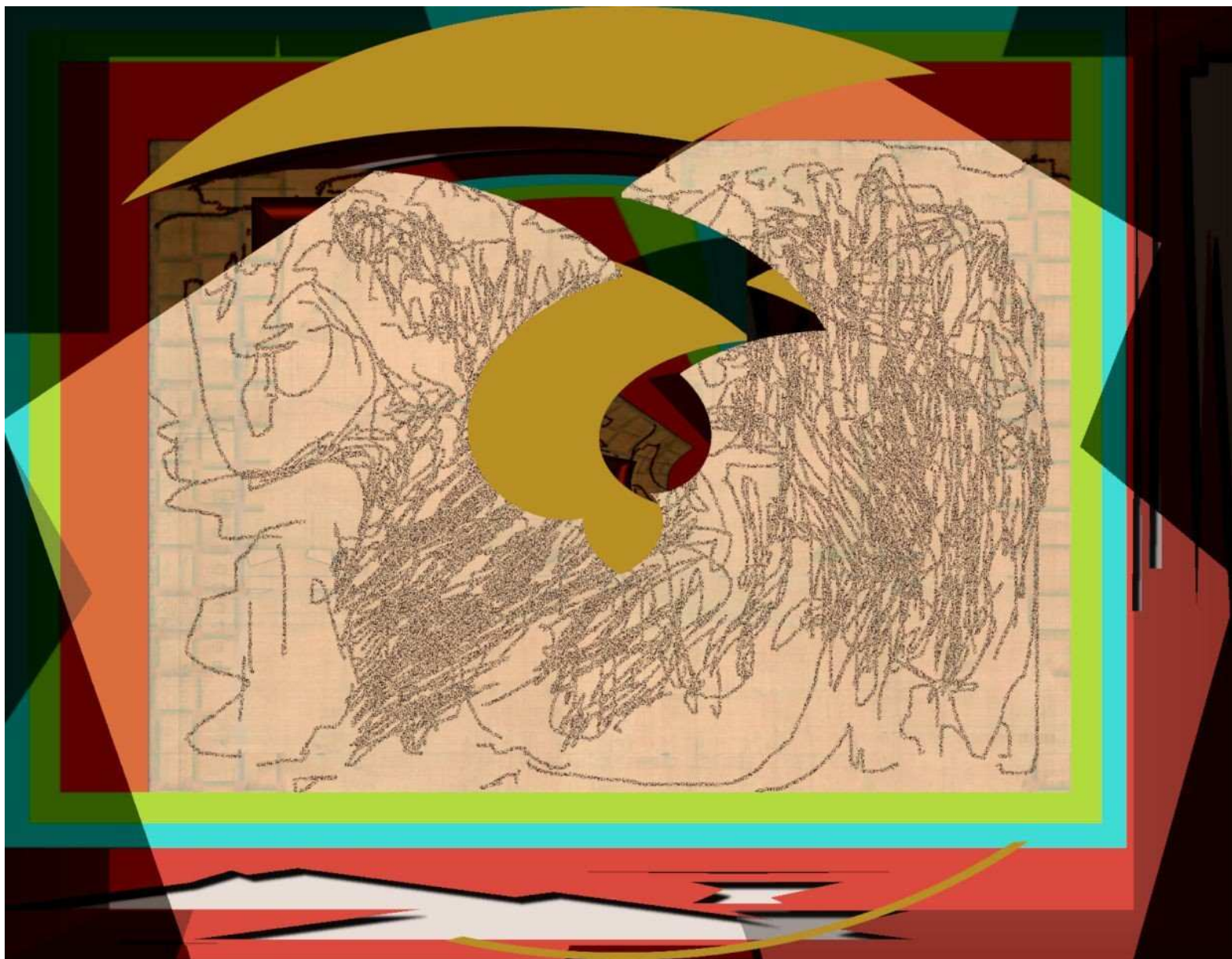


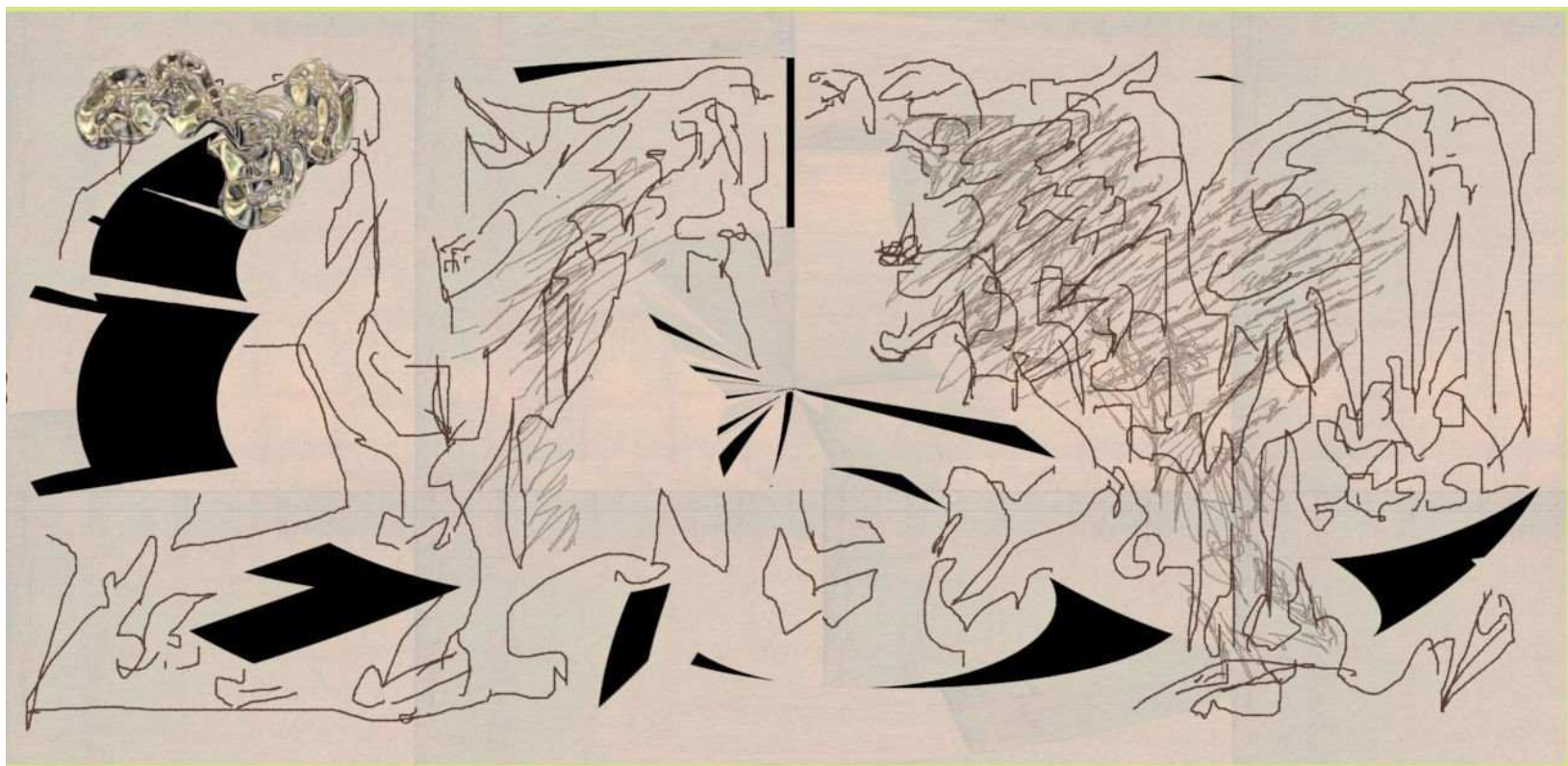
**KNOWLEDGE PATTERN: GENOSKEIN: STEERING
RHETORICAL STRIPE: ANASTROPHE :INVERSION**

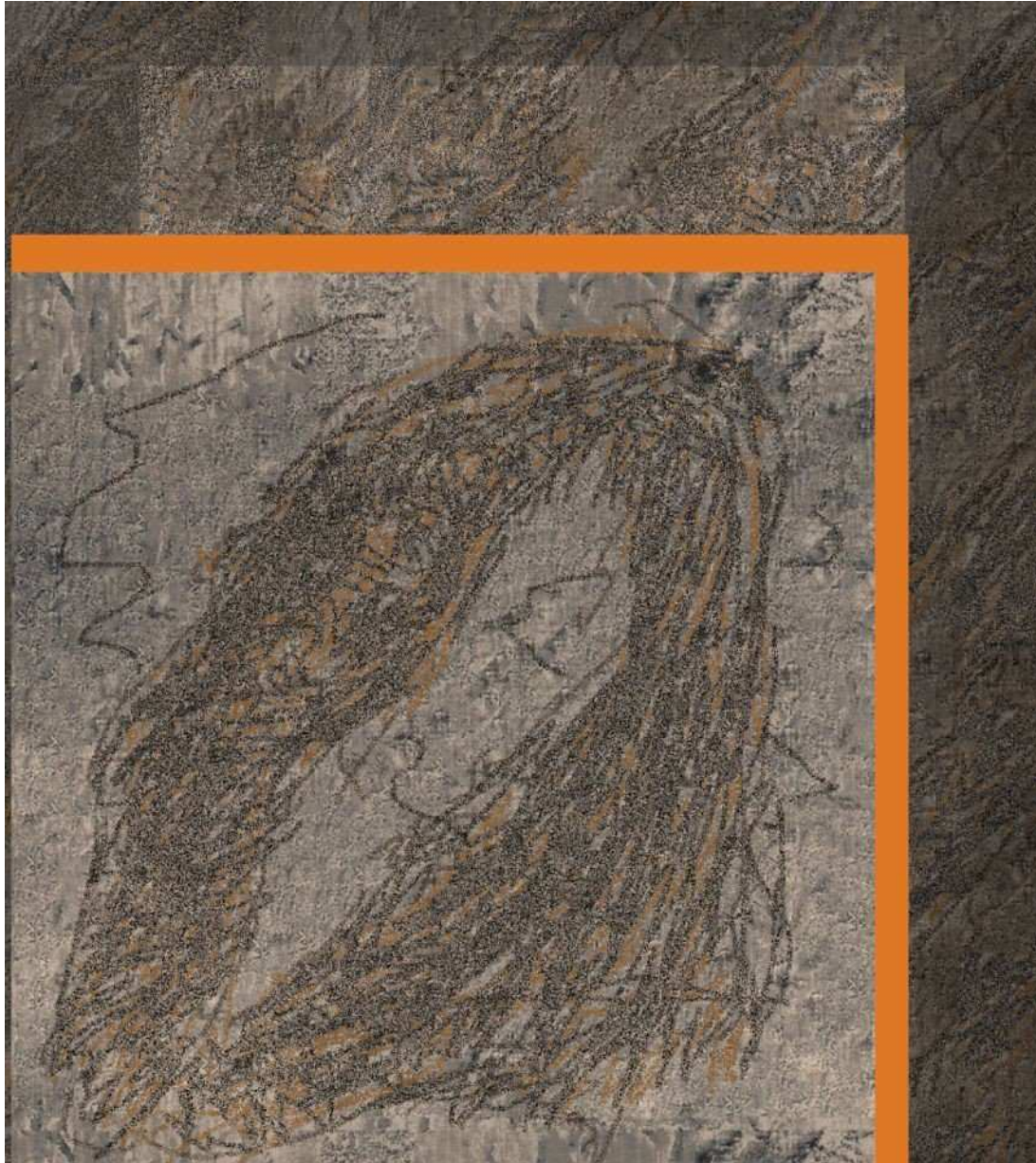




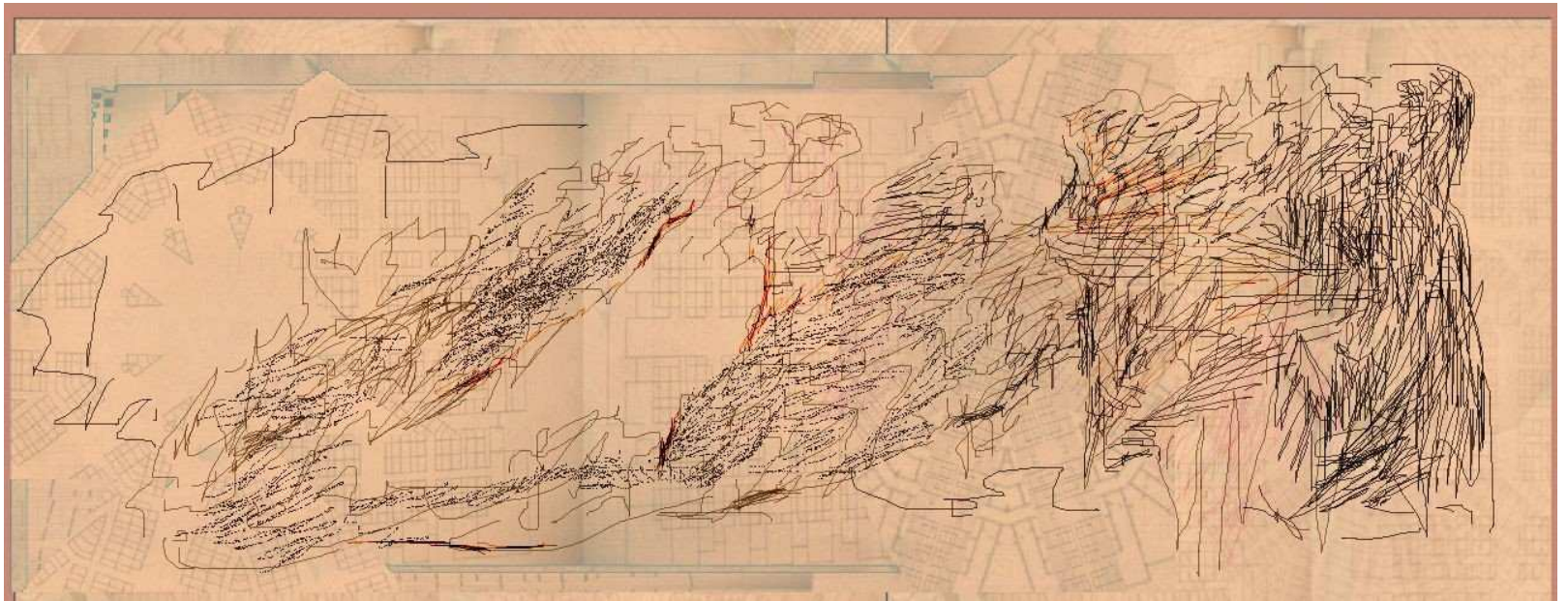












Subconscious

Have

Diexis

Interlace

Pre conscious

Haven

Diegesis

Hypozeuxis

Conscious

Heavan

Mimesis

Zeuxis

Translate

Trope

Surd/Alogon

Plot

Analyze

Strophe

Explosion

Dialectic

Entropy

In Re

Implosion

Hypsos

Circa Rem

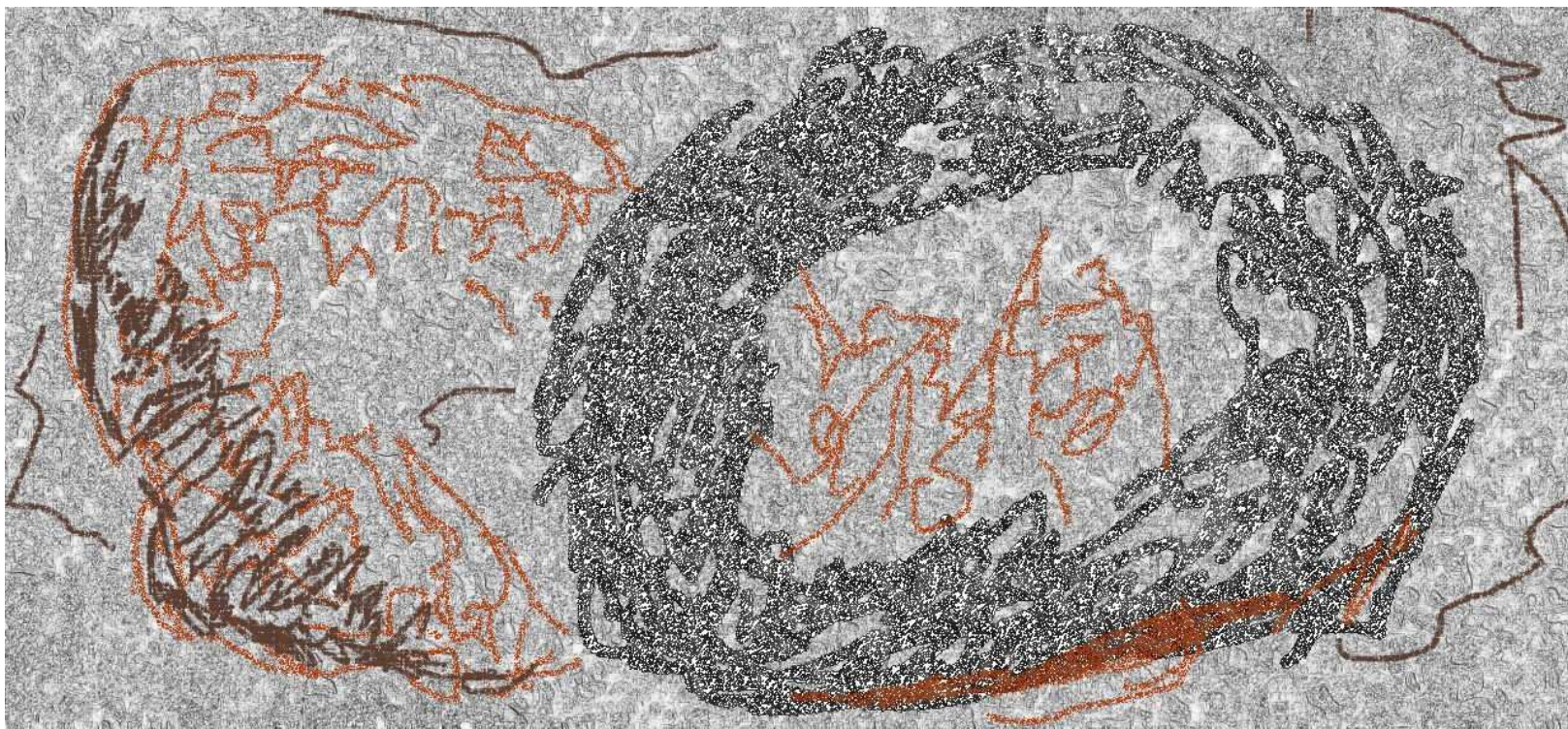
Artistic Proof

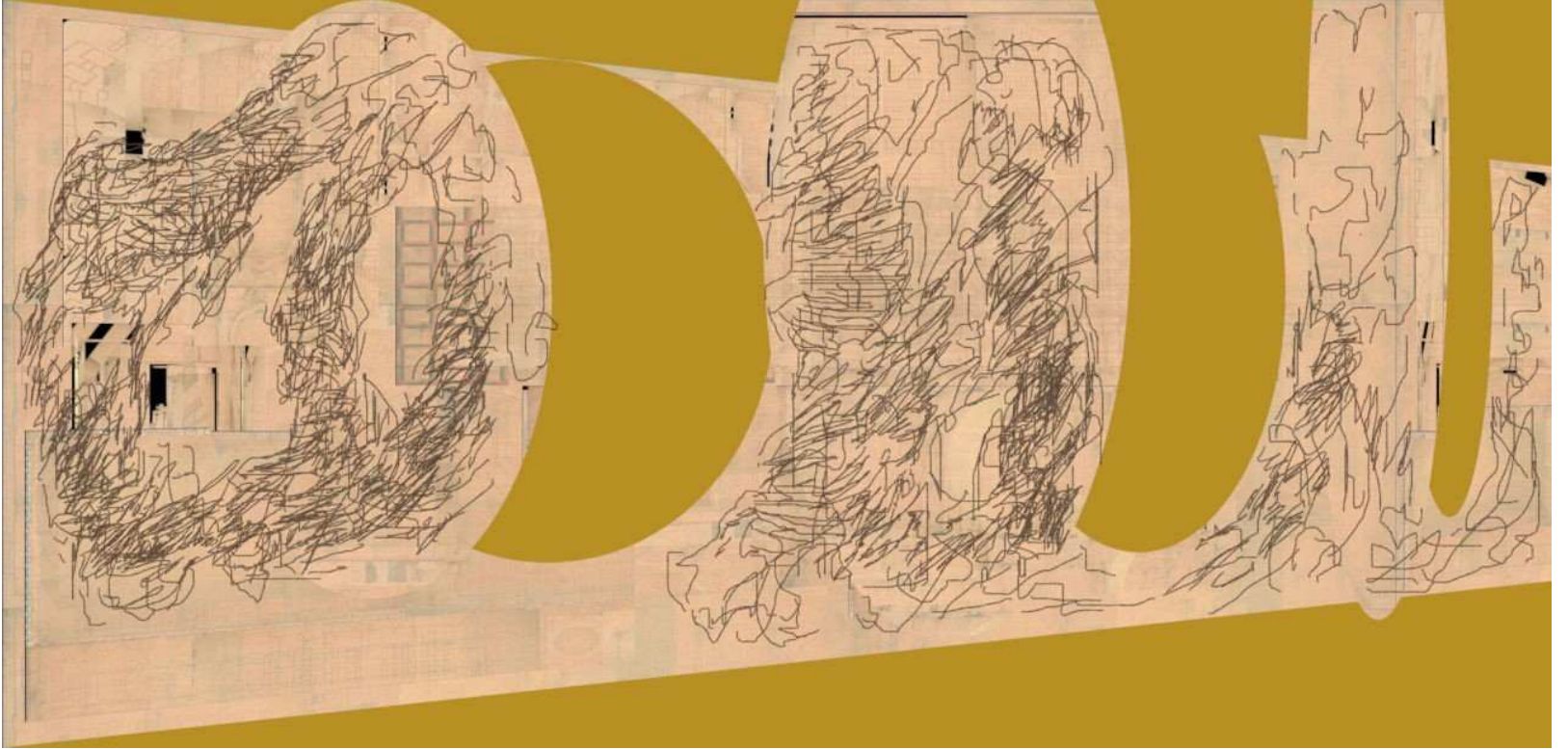
Lexis

Neologisms

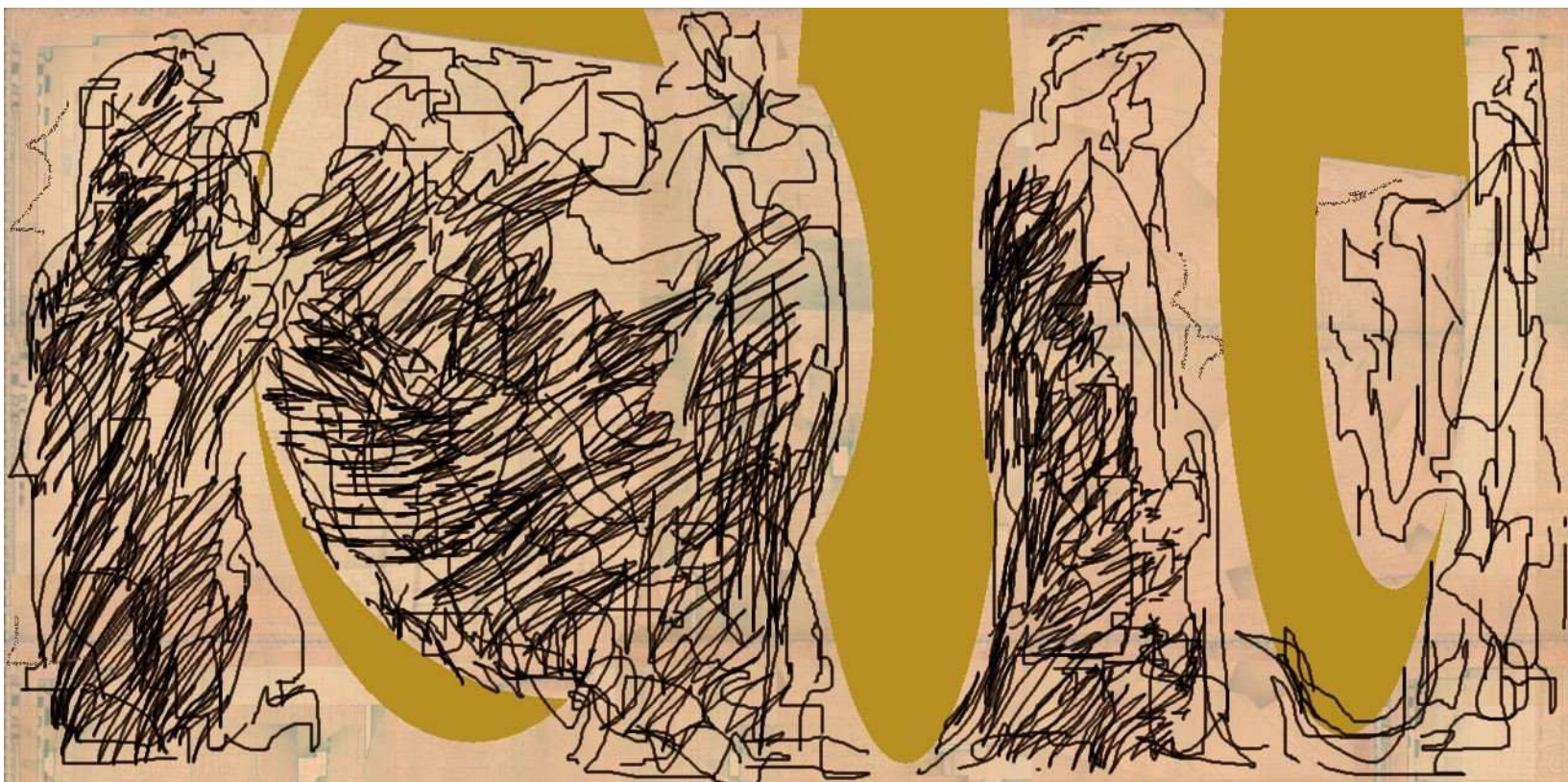
Mythos

Strange Loops

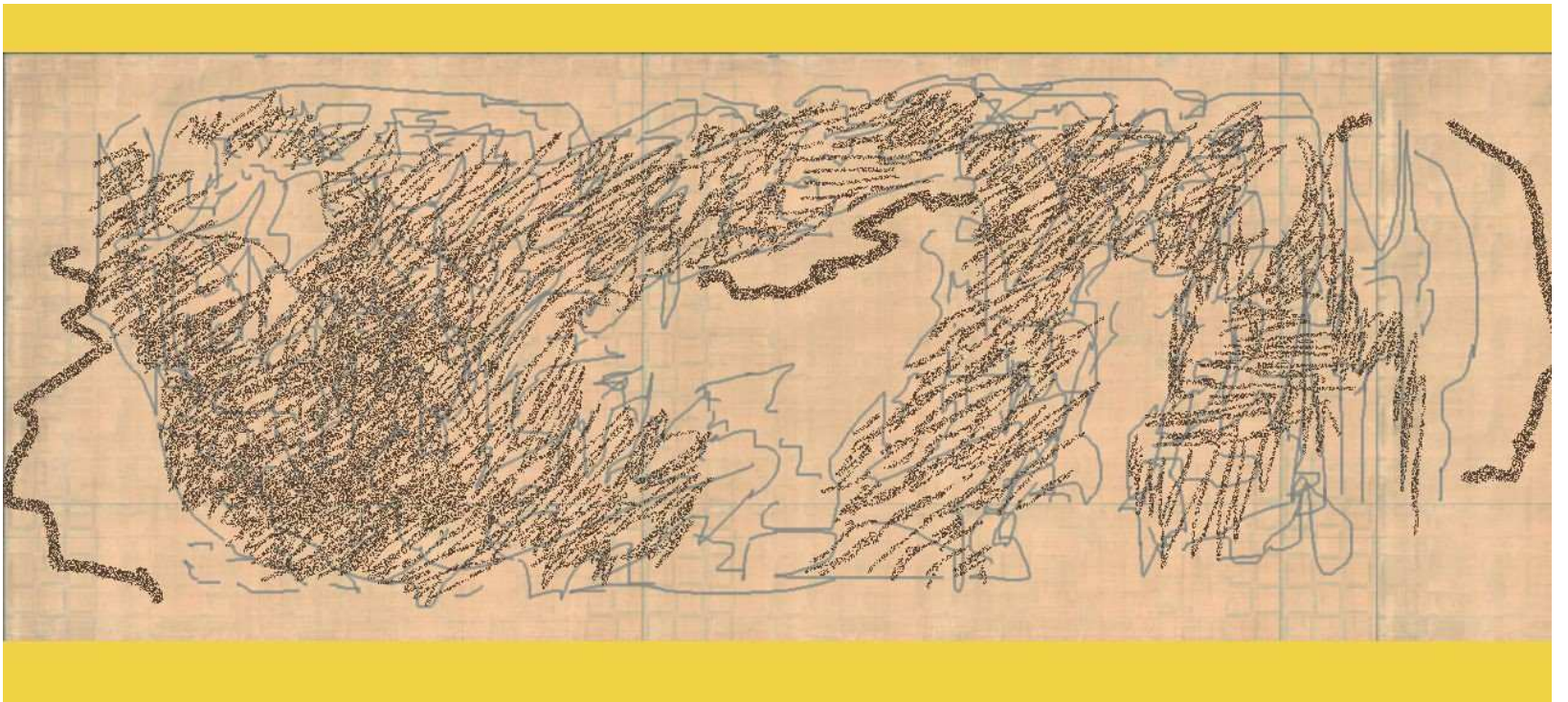


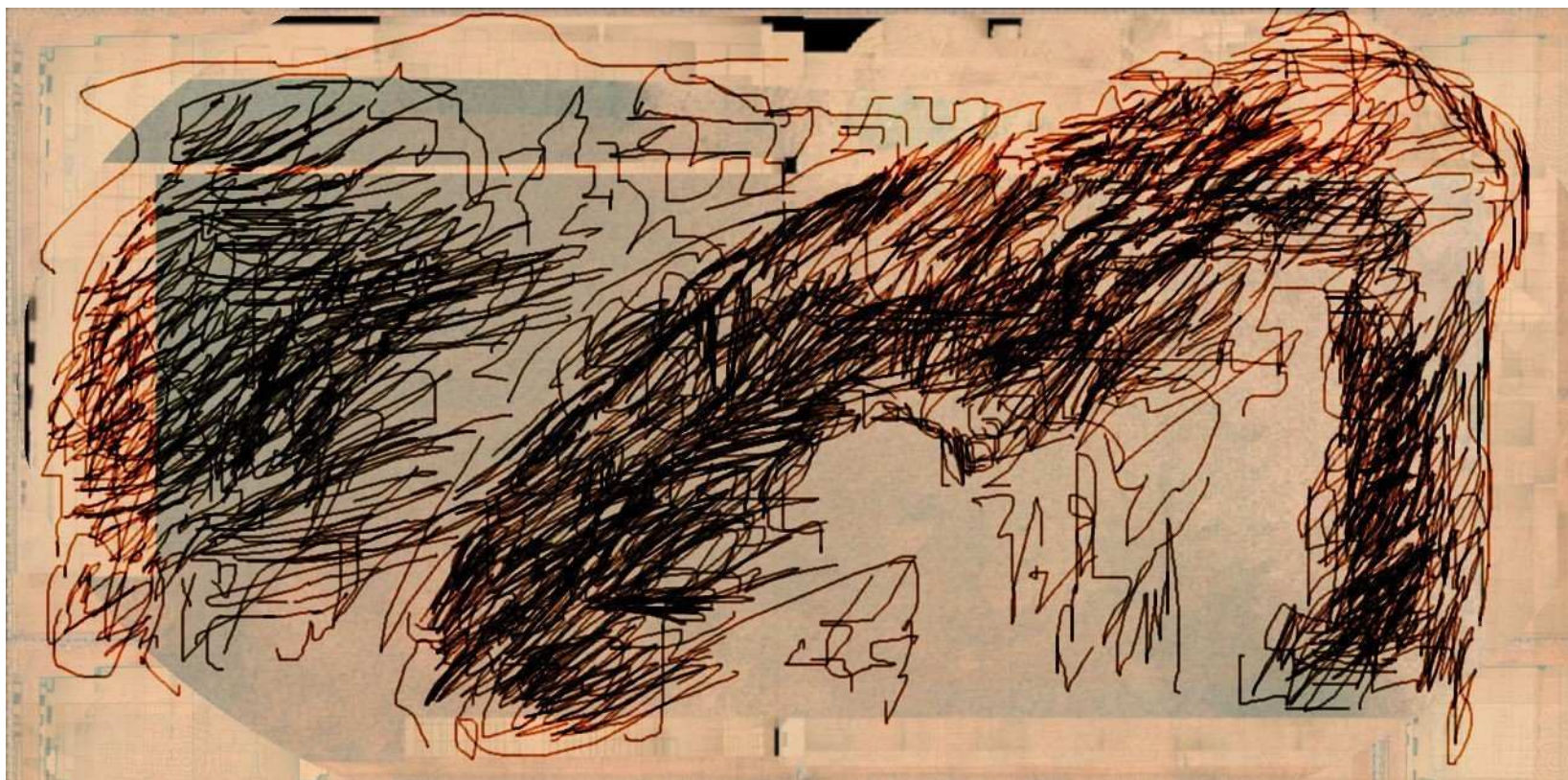




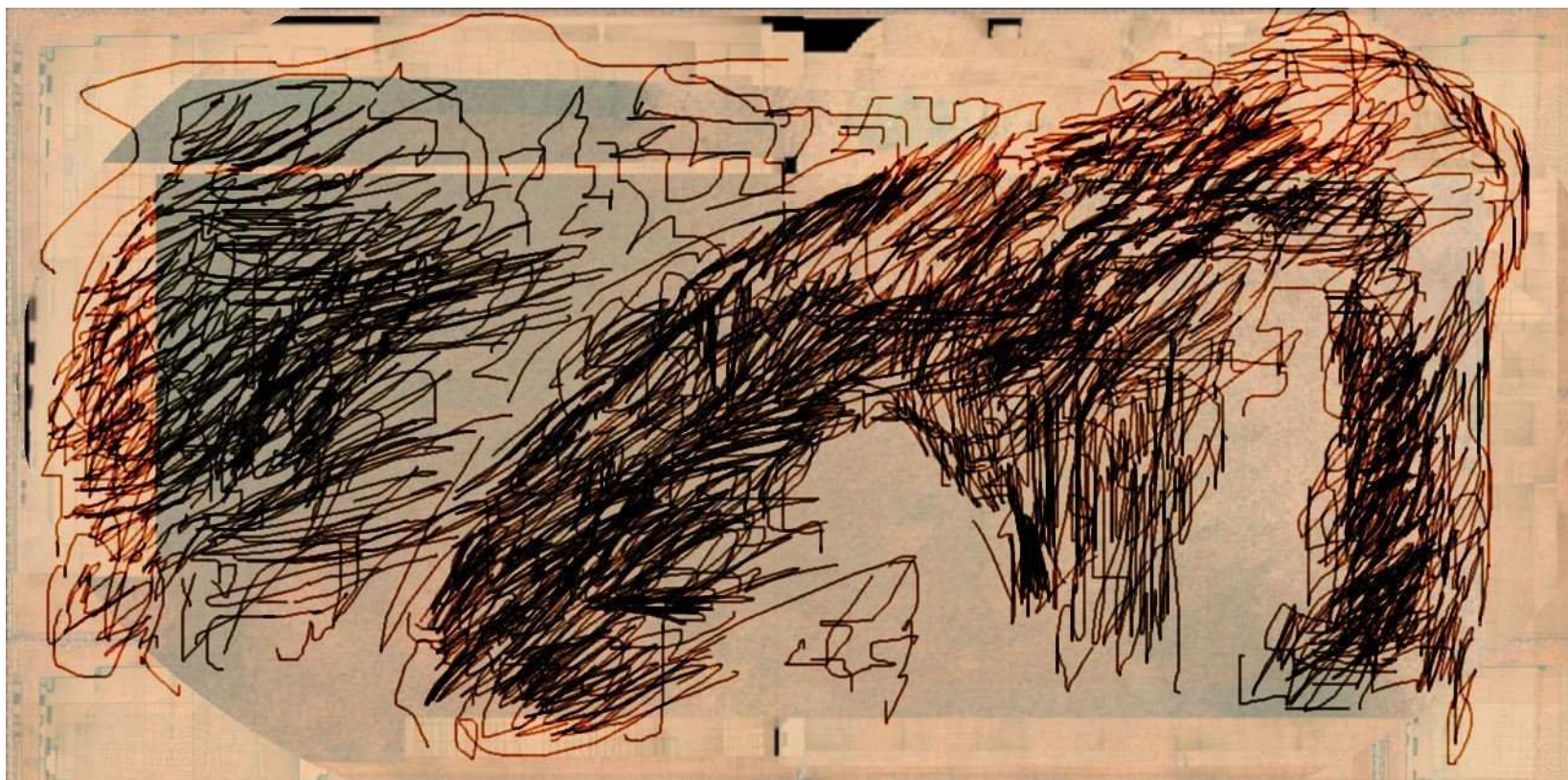




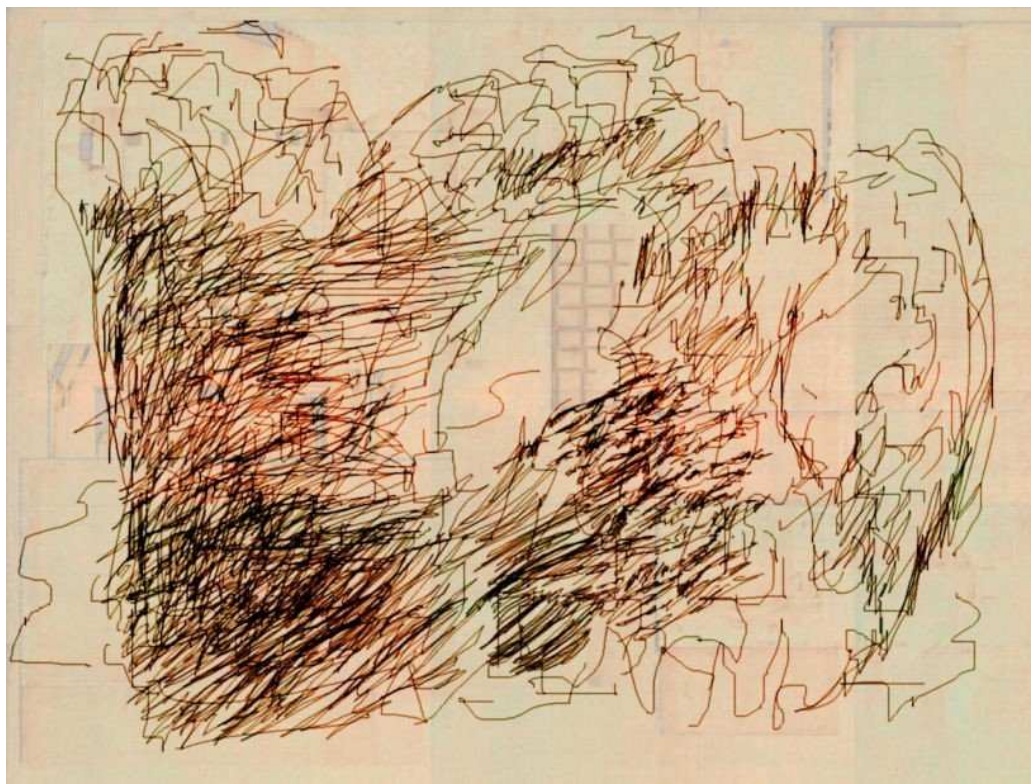




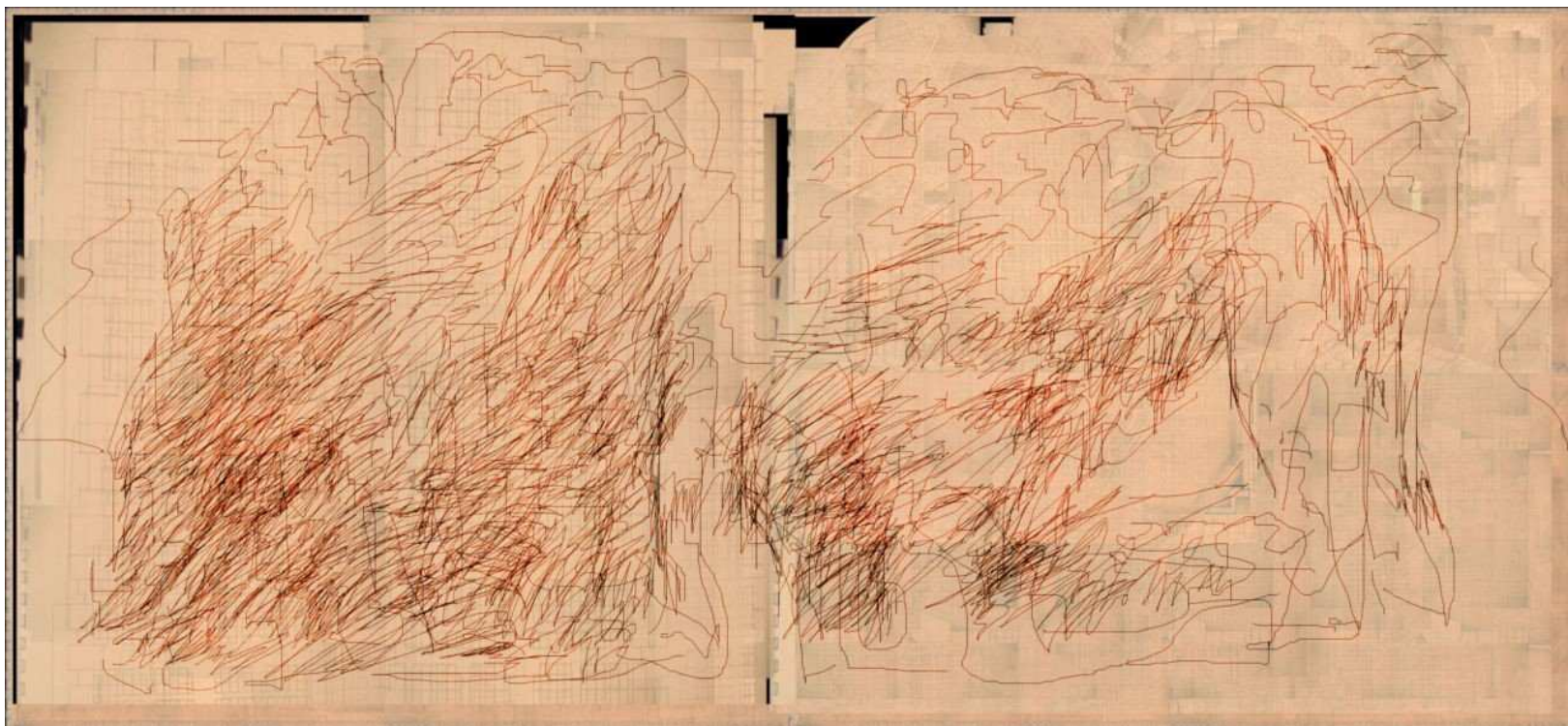


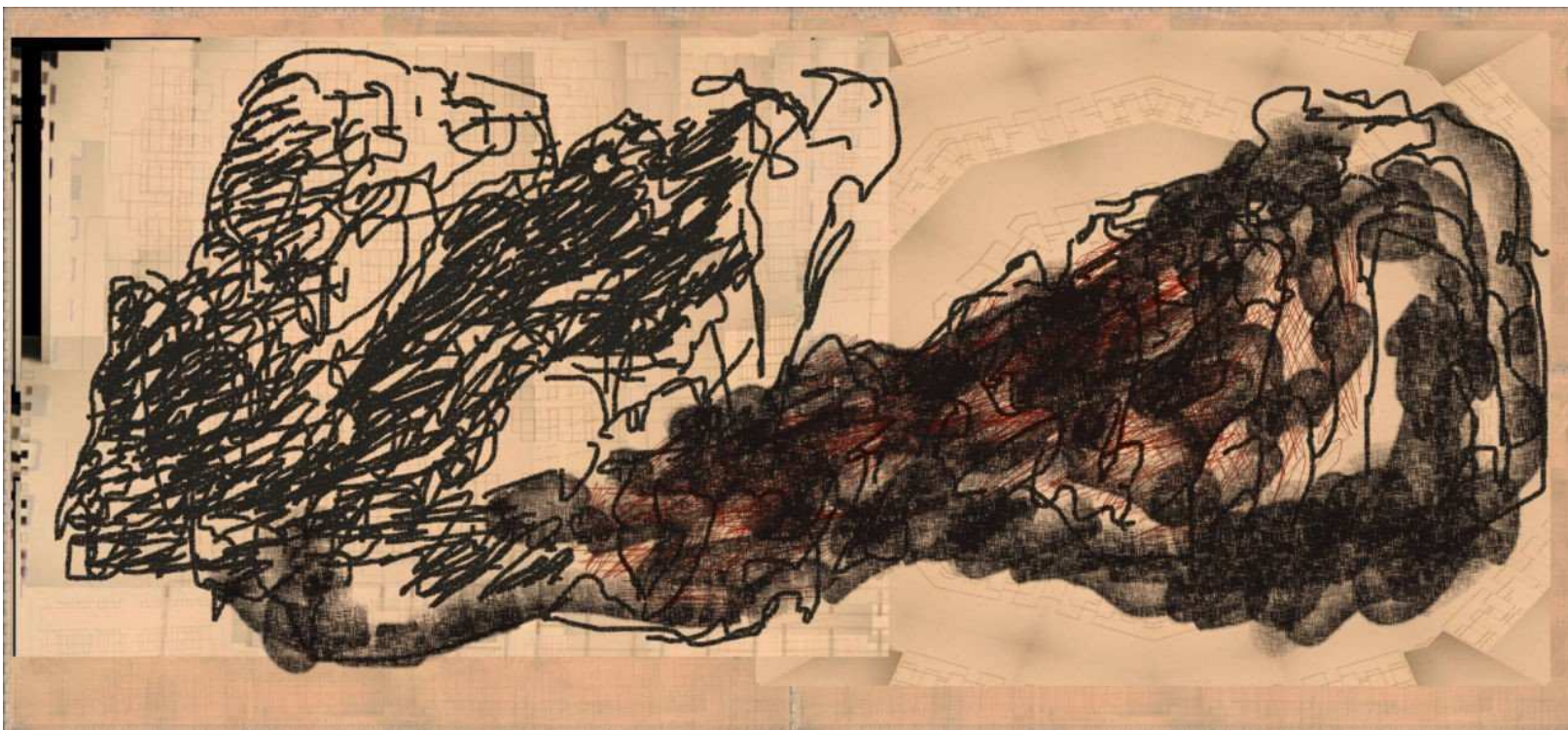


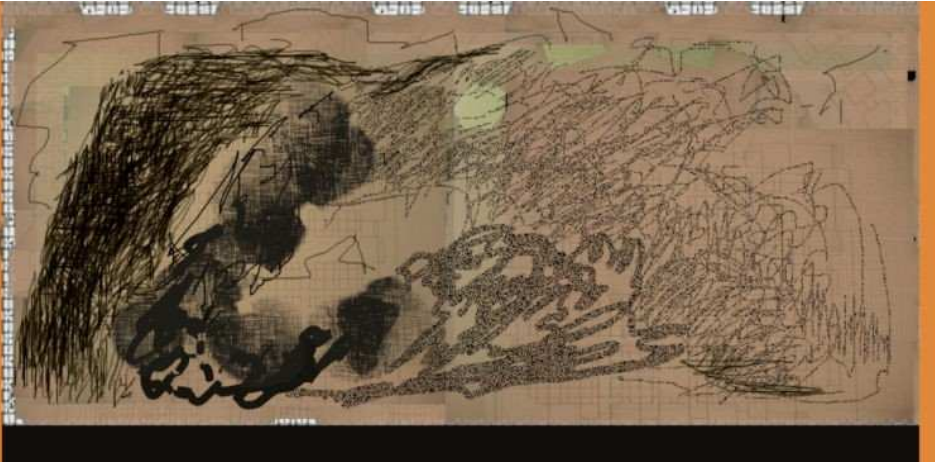


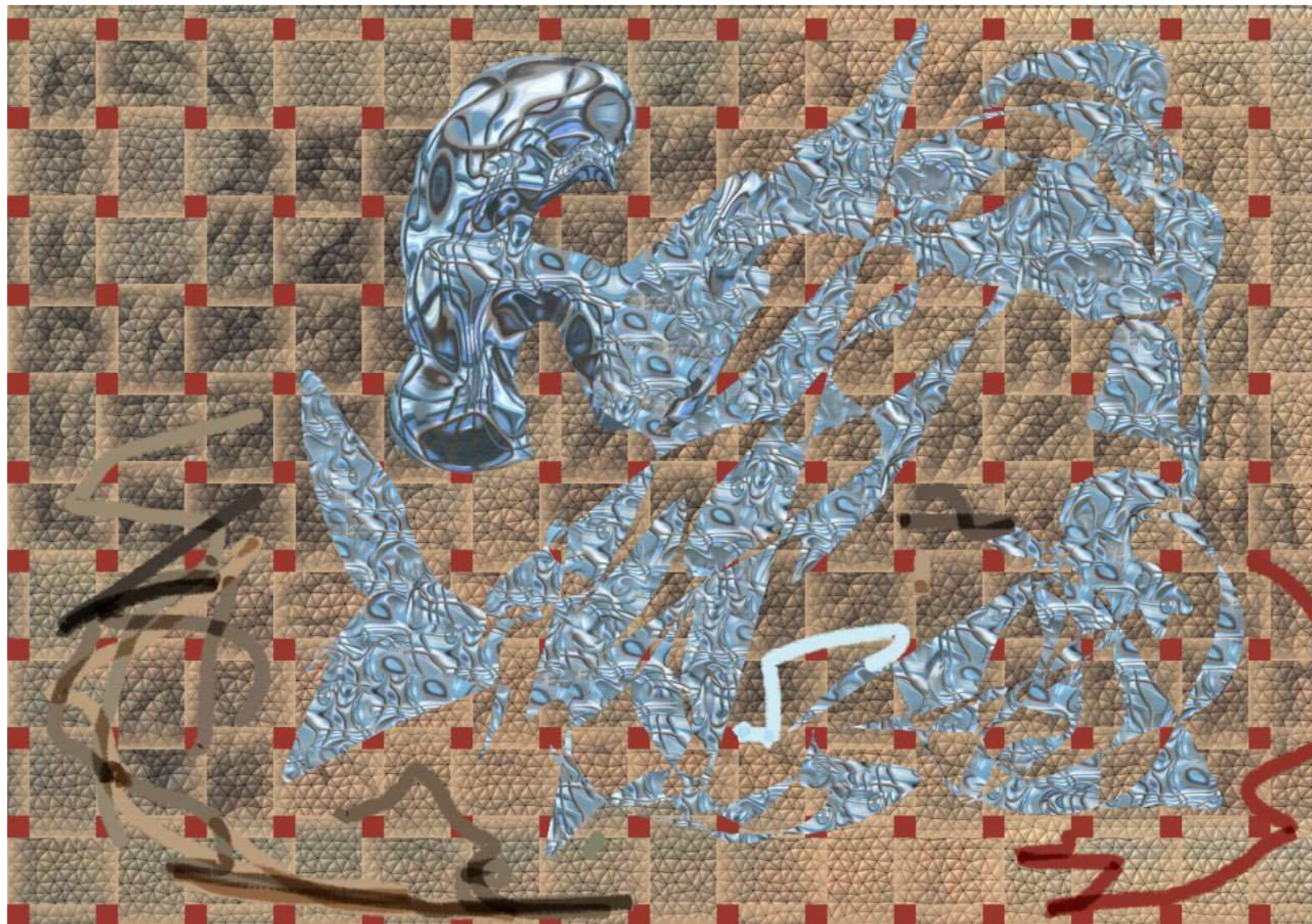


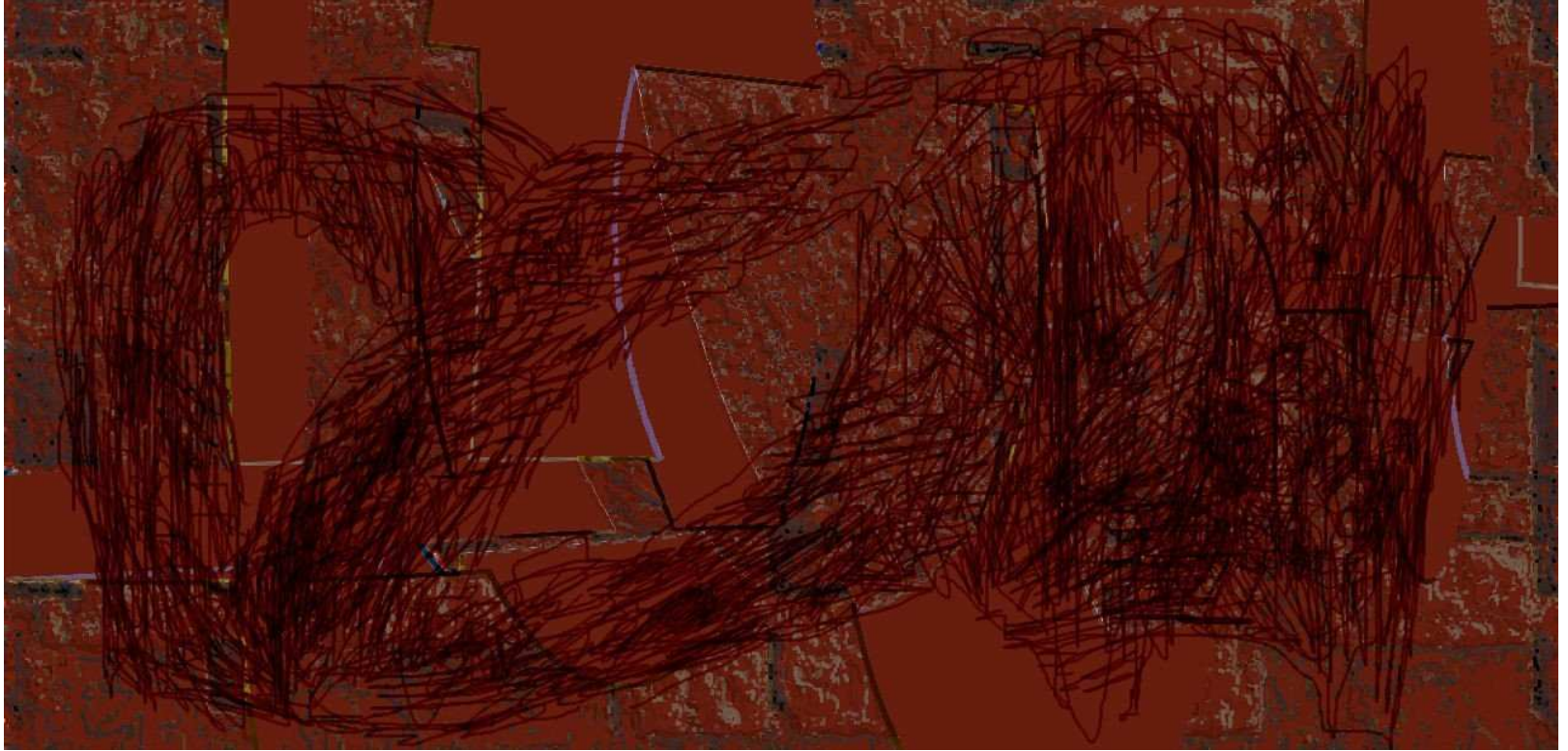


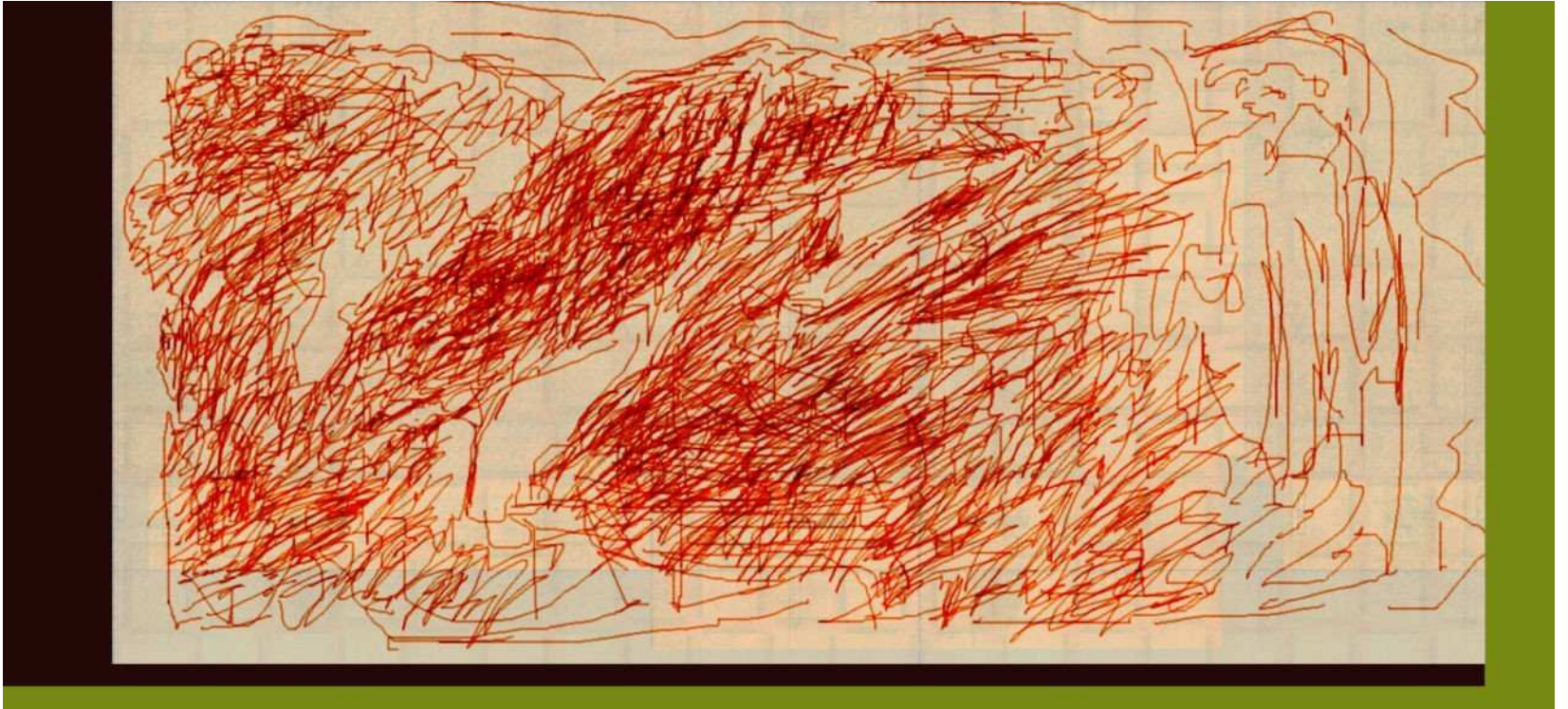


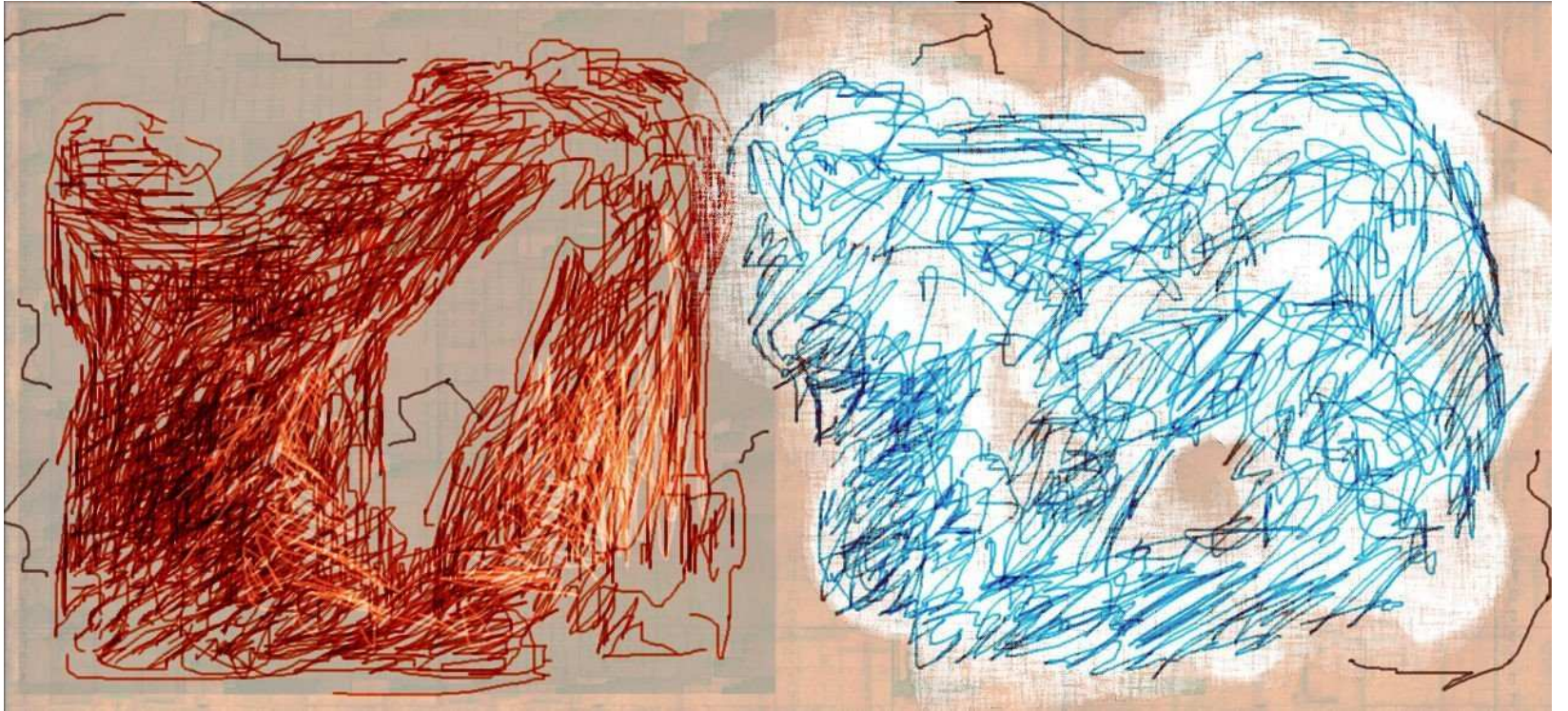


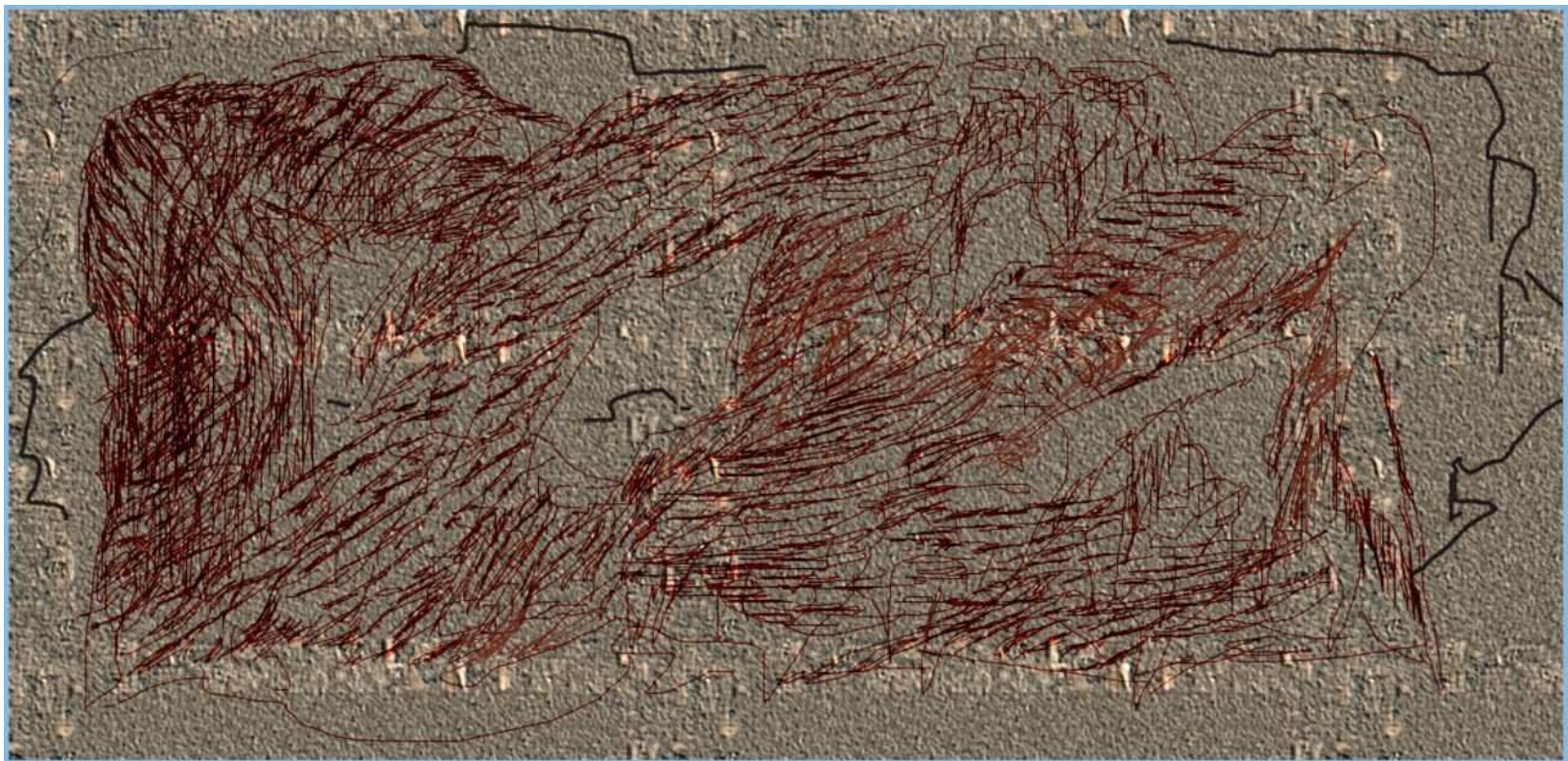


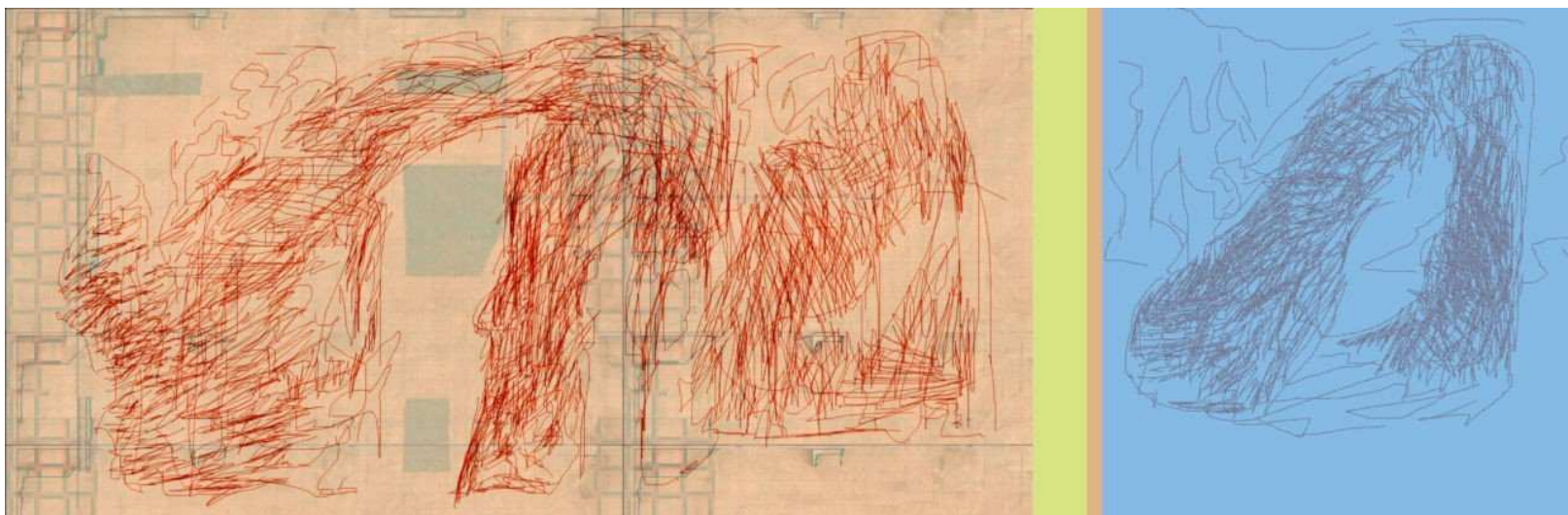


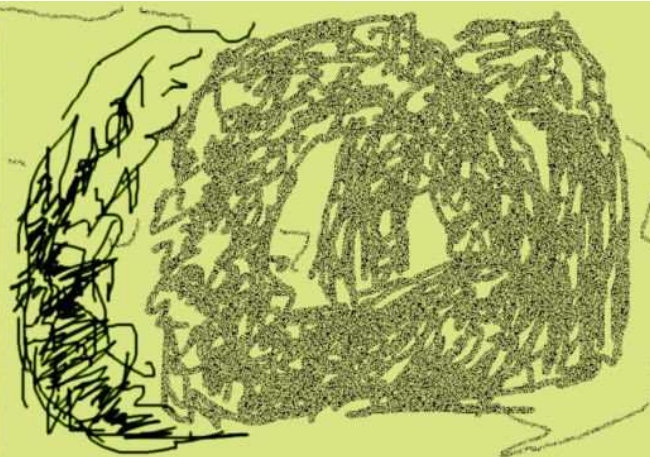


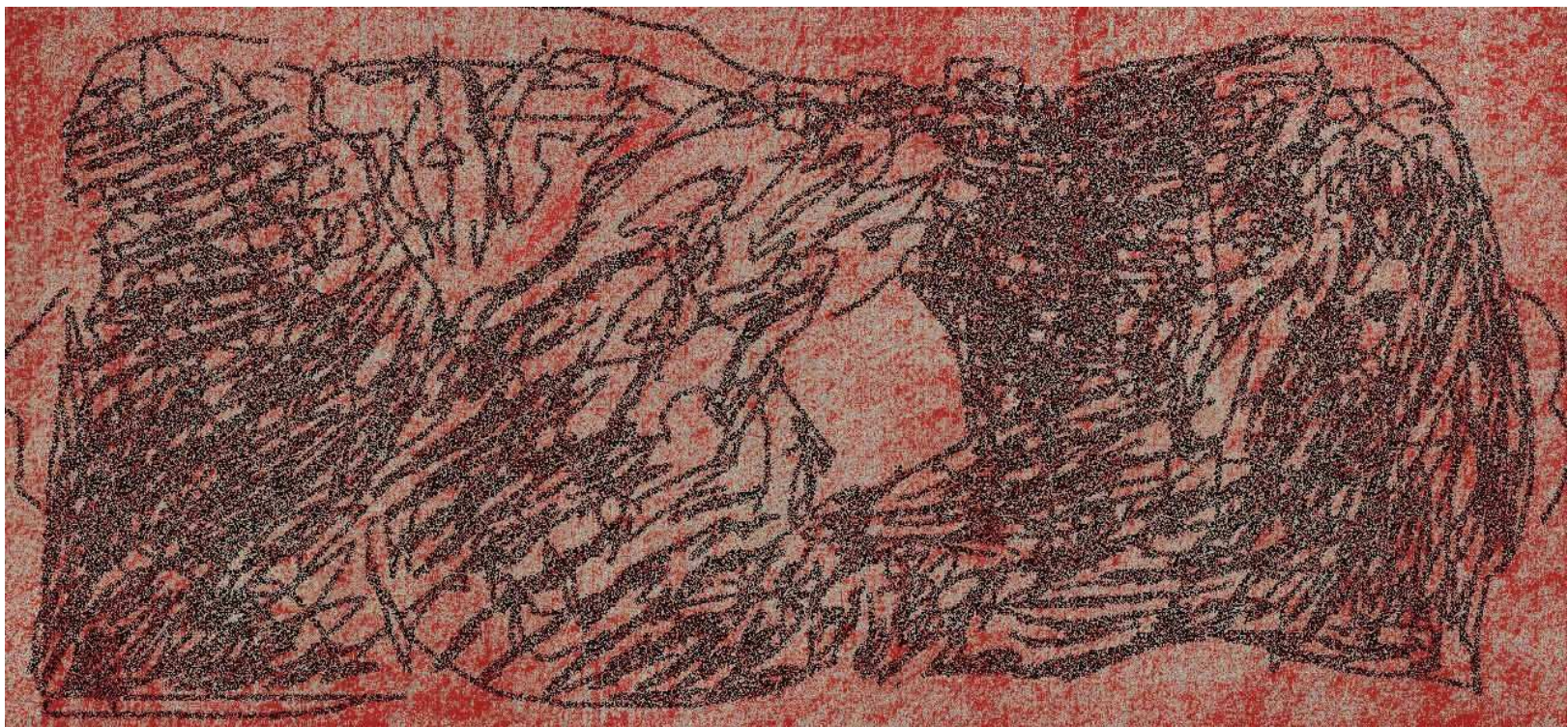




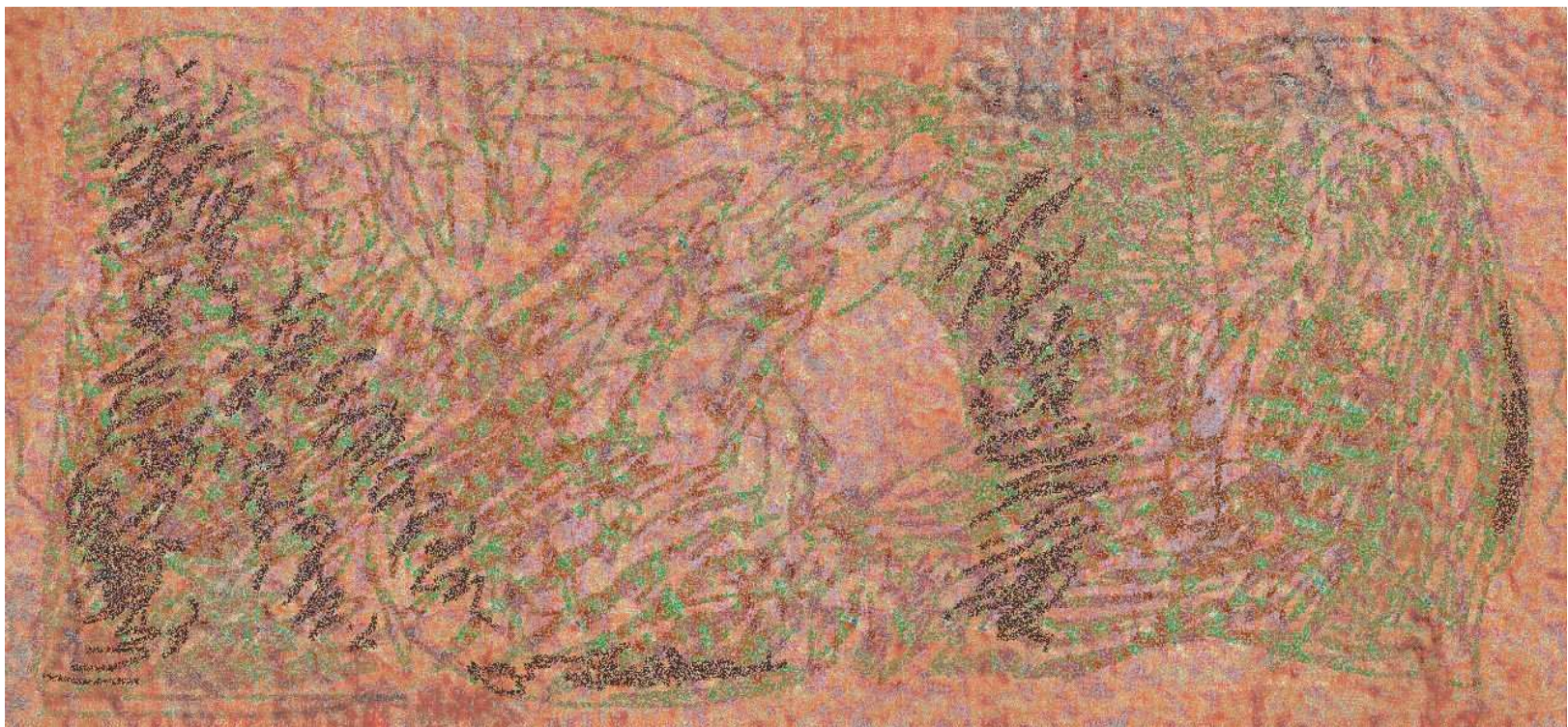






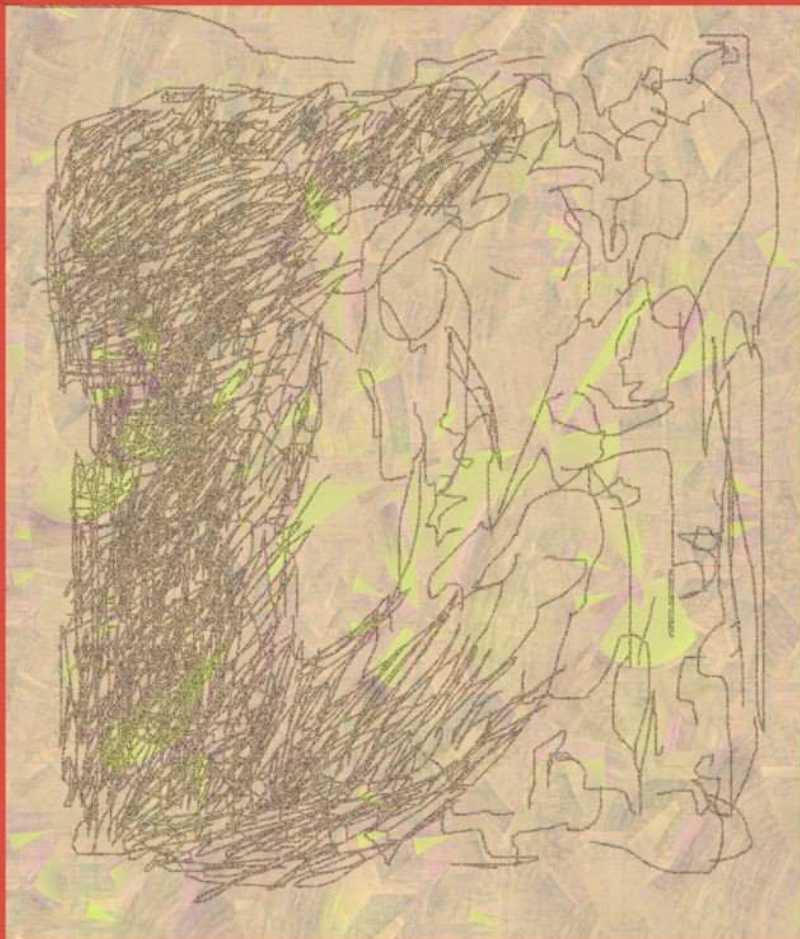


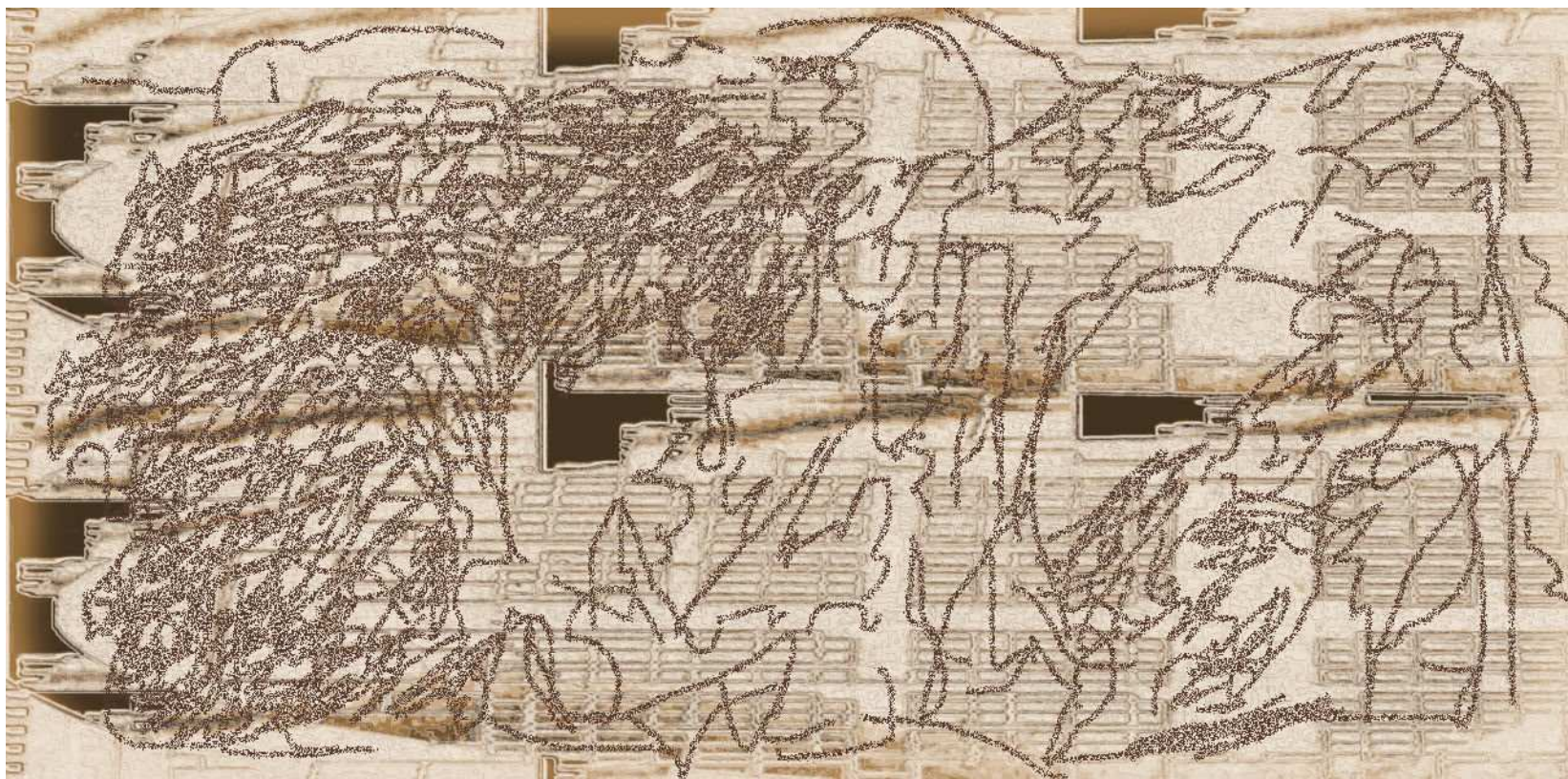


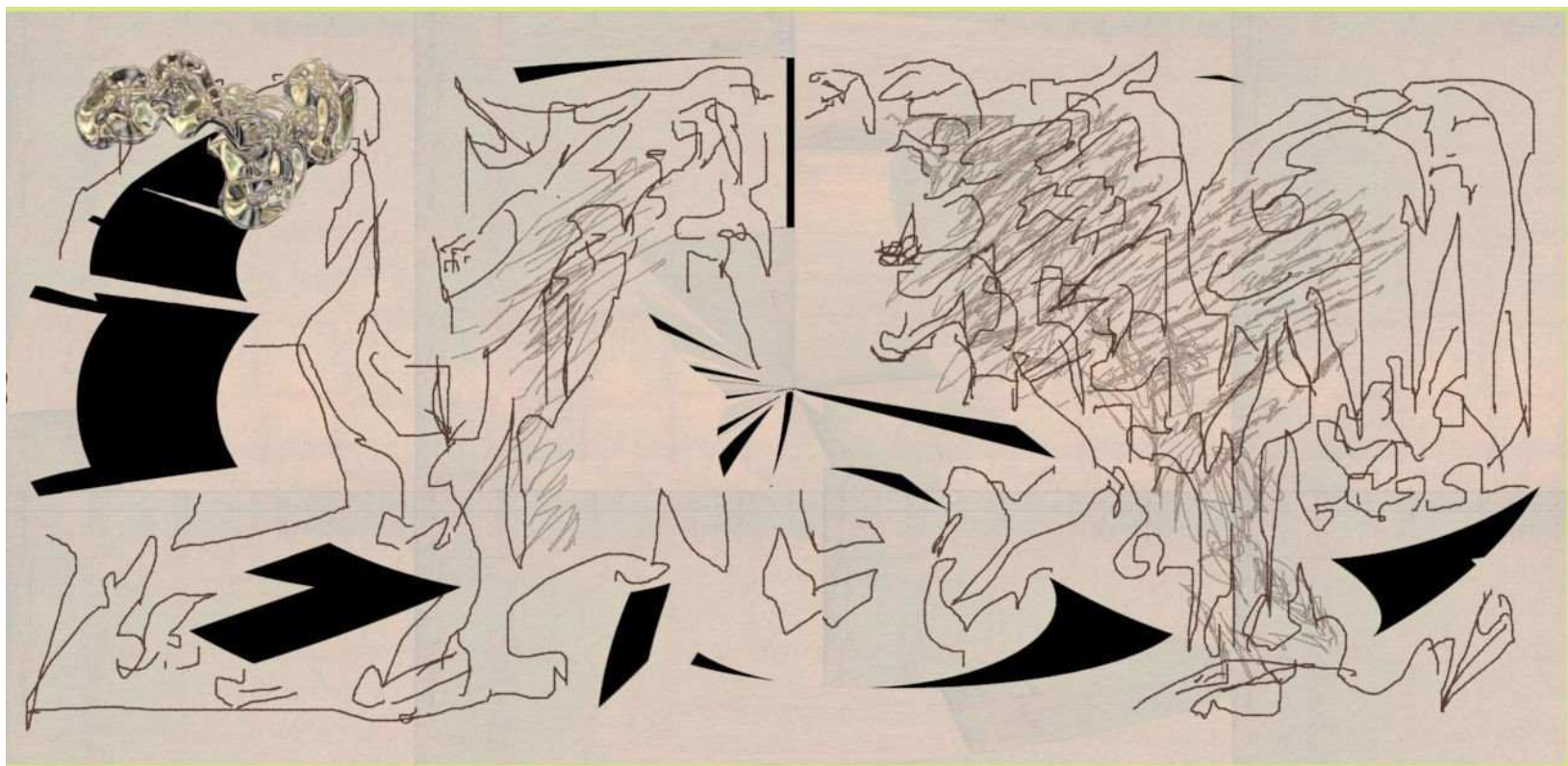


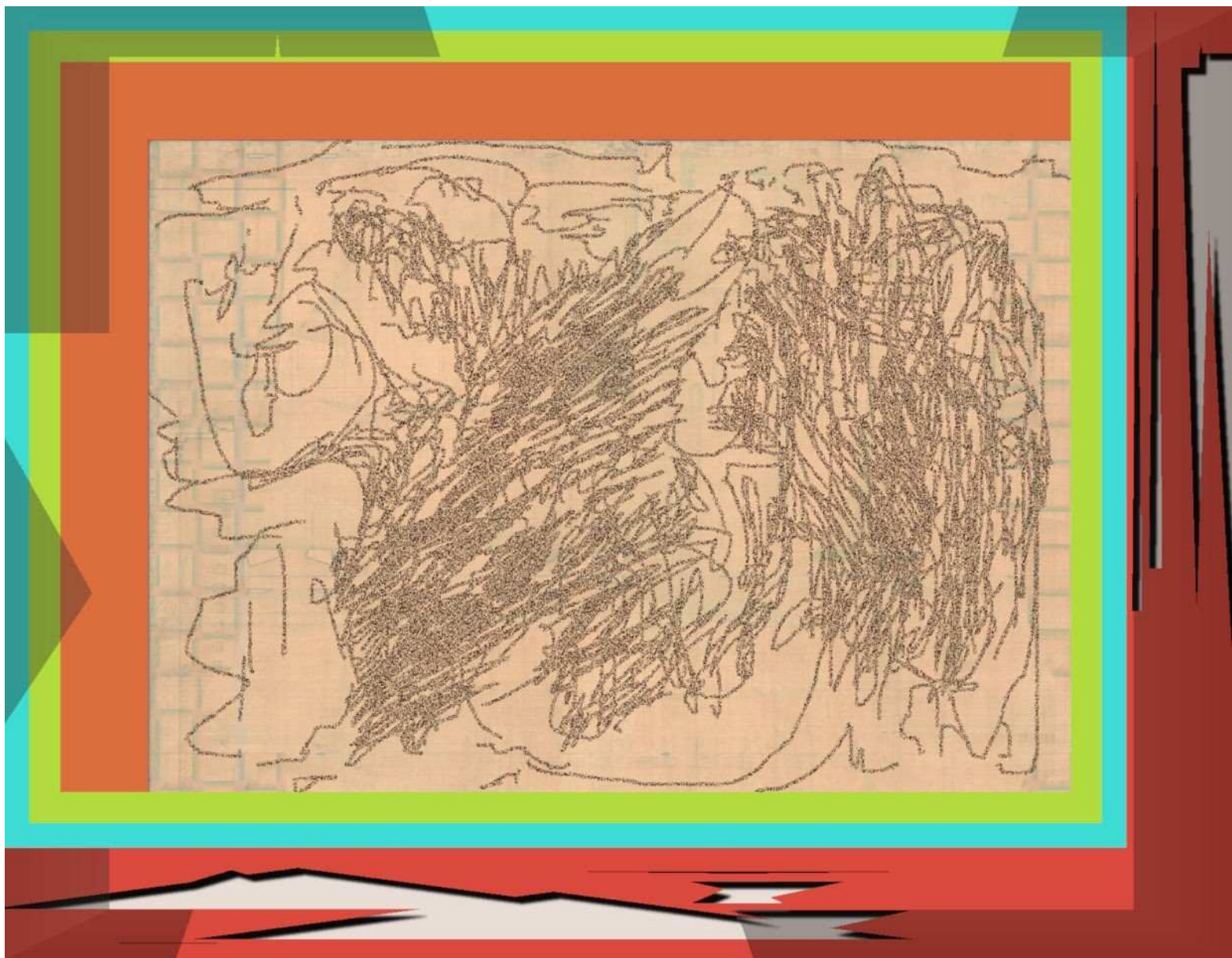


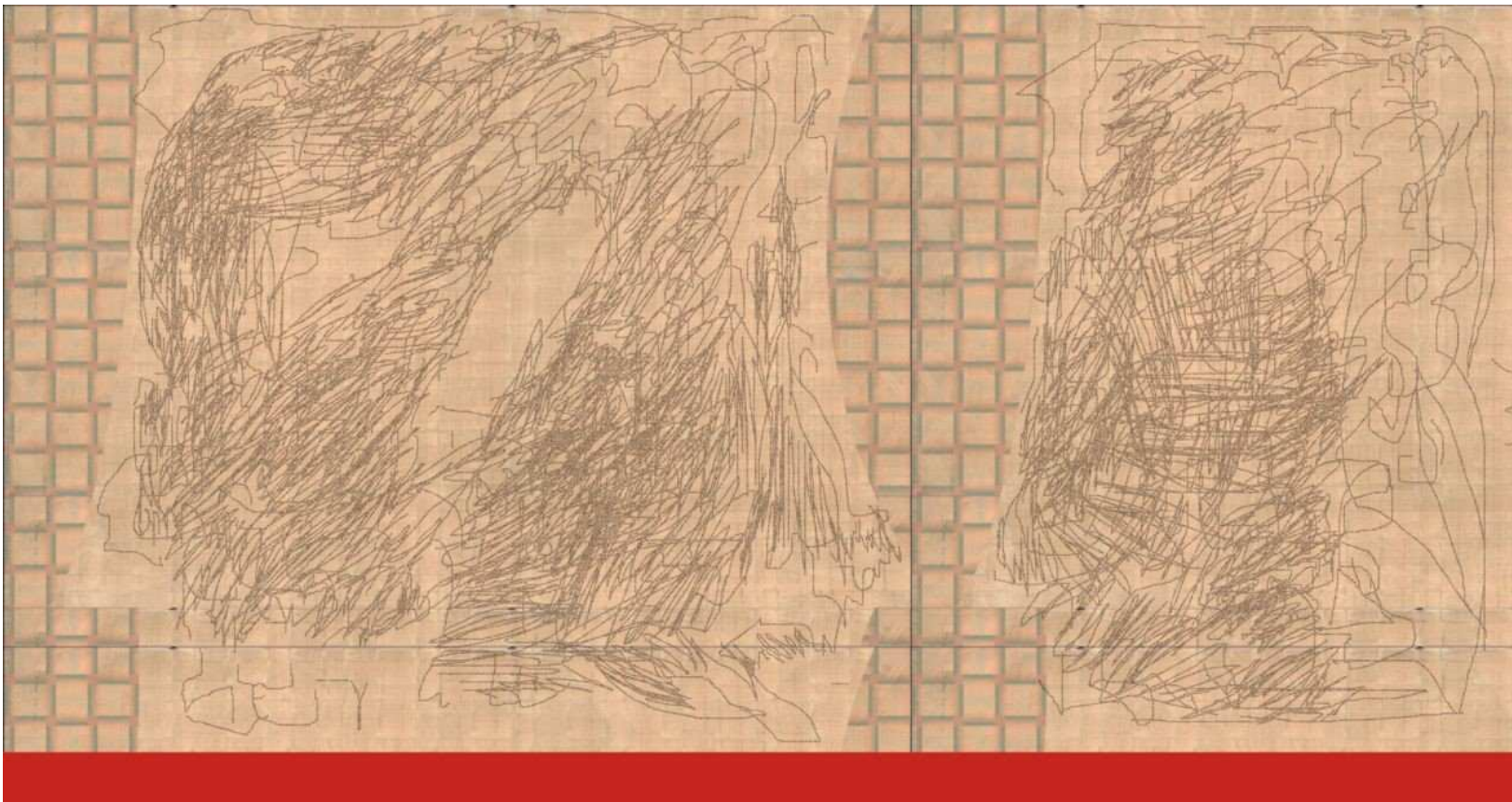


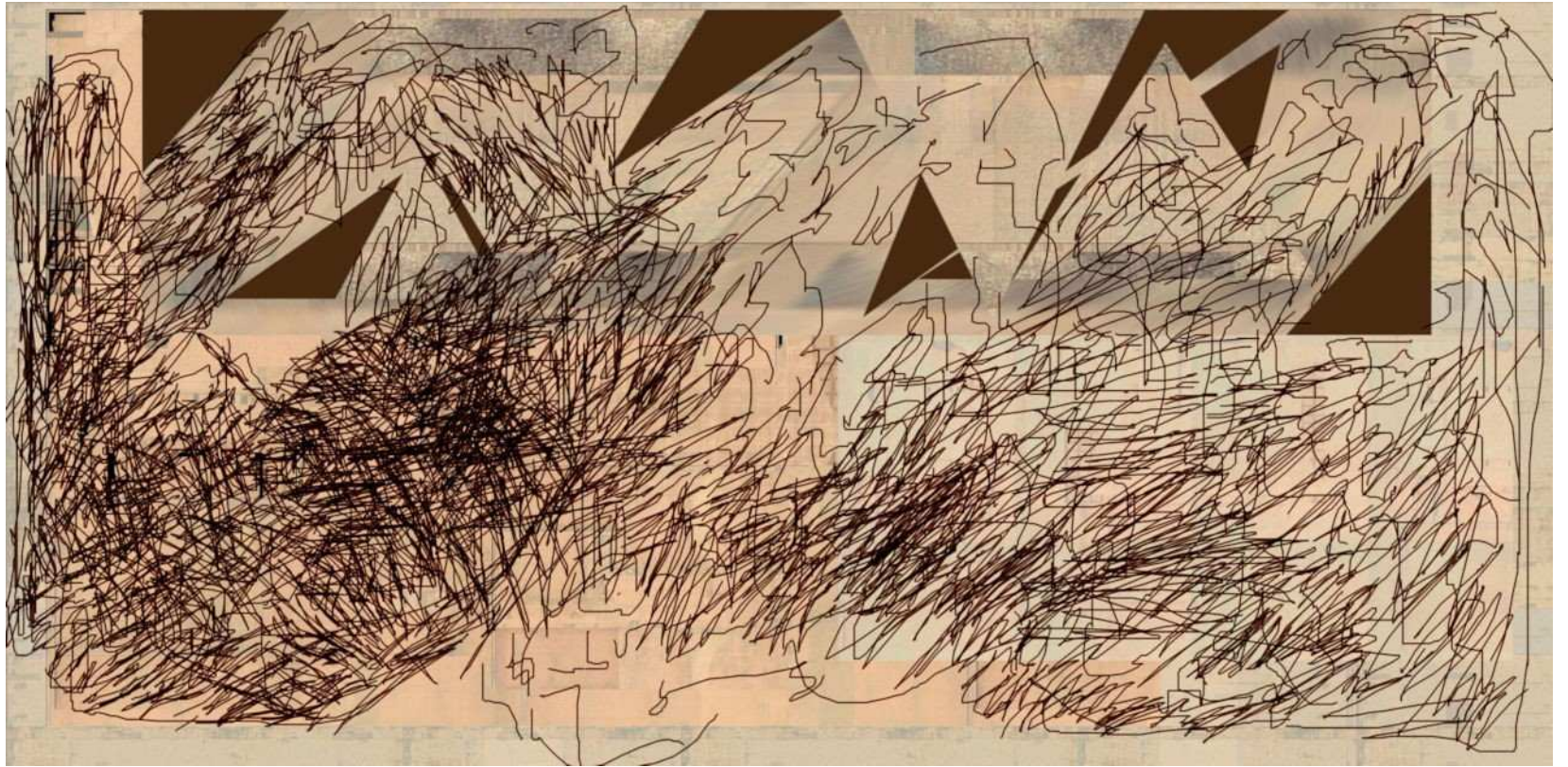


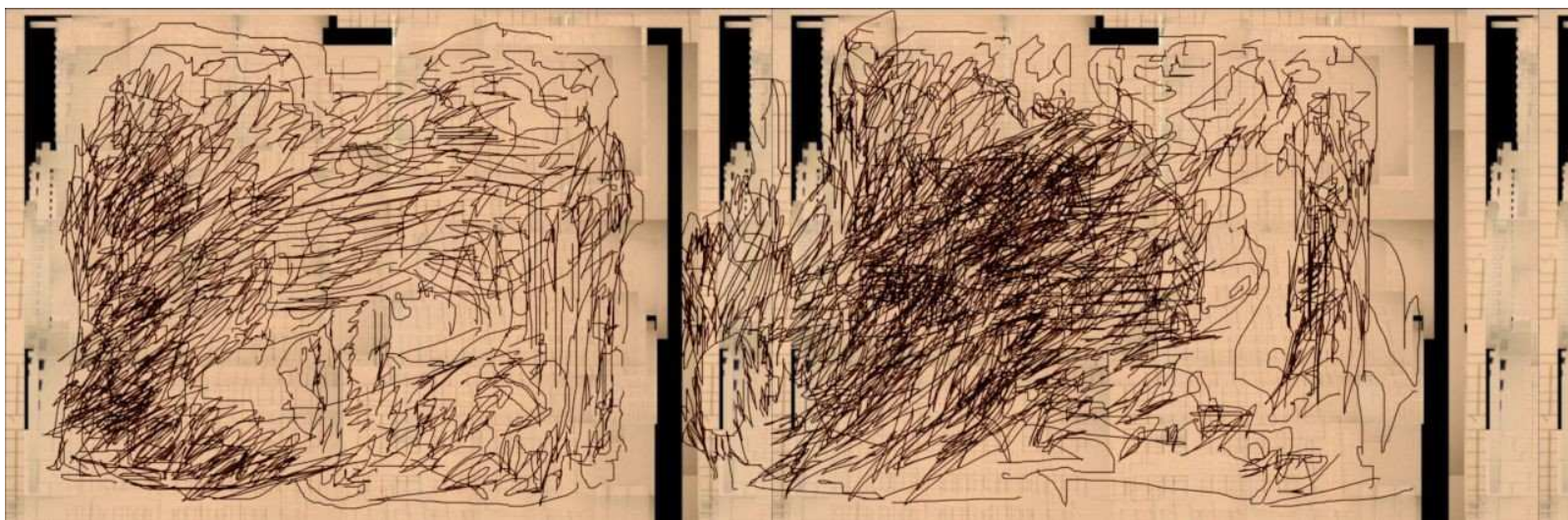


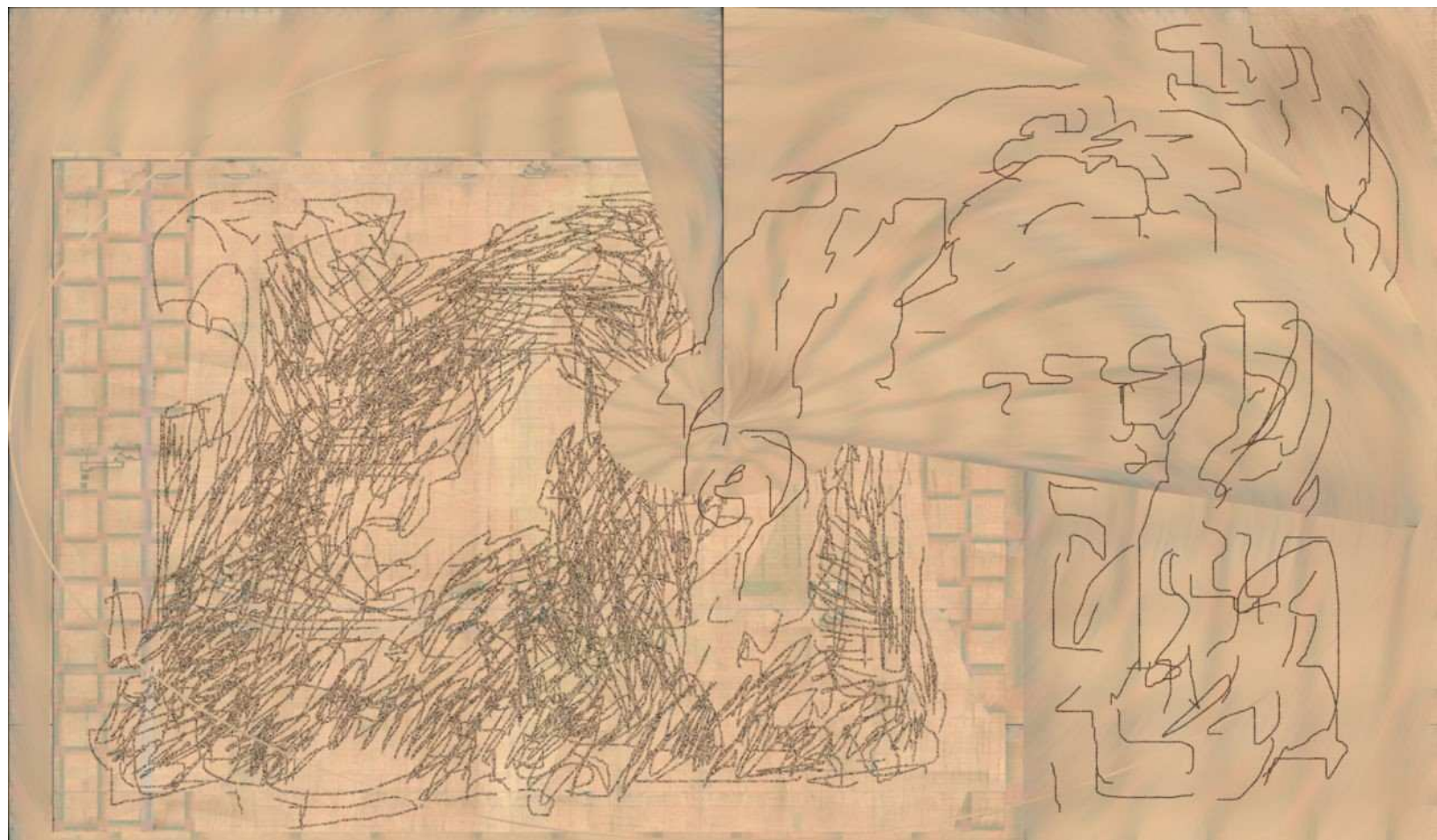


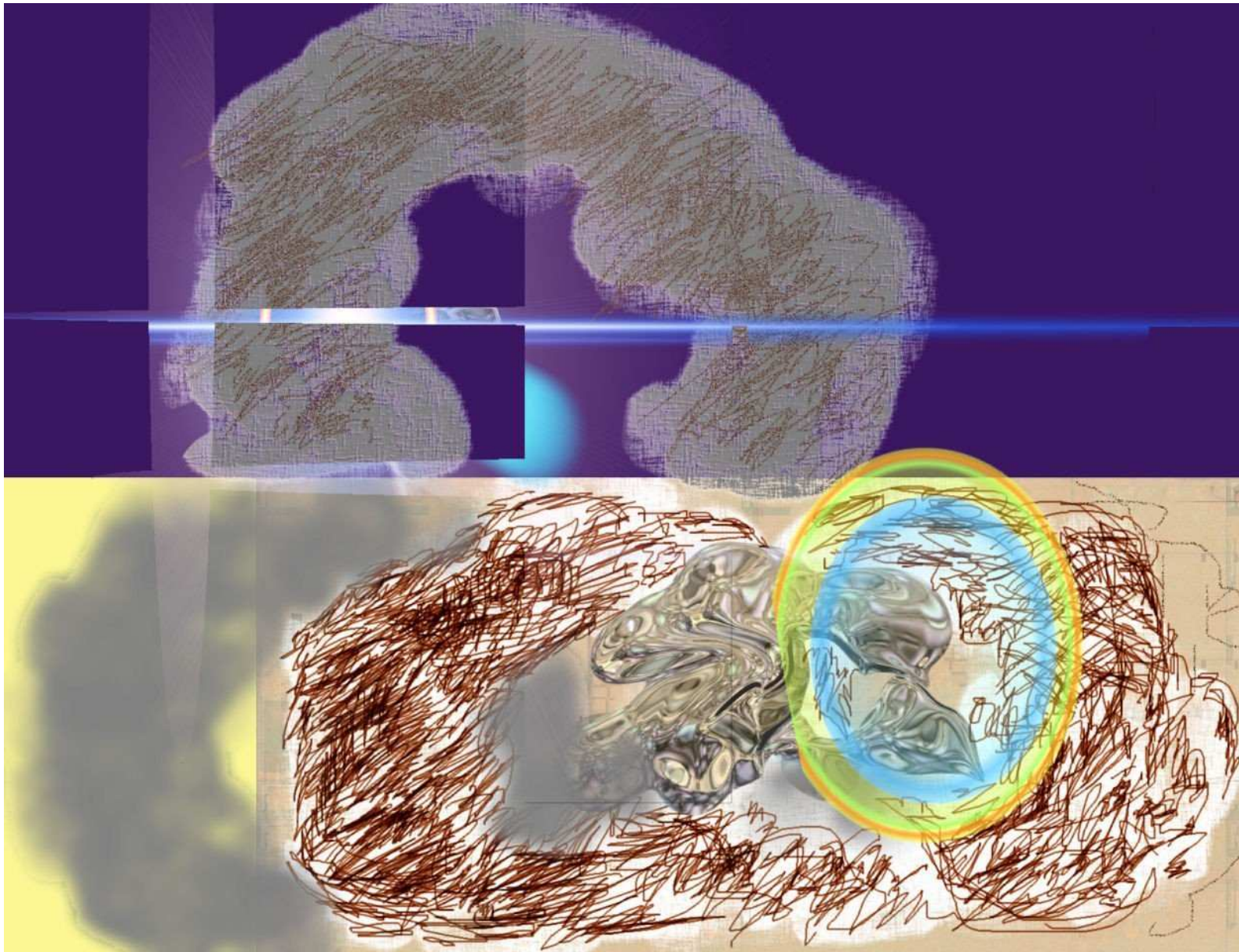






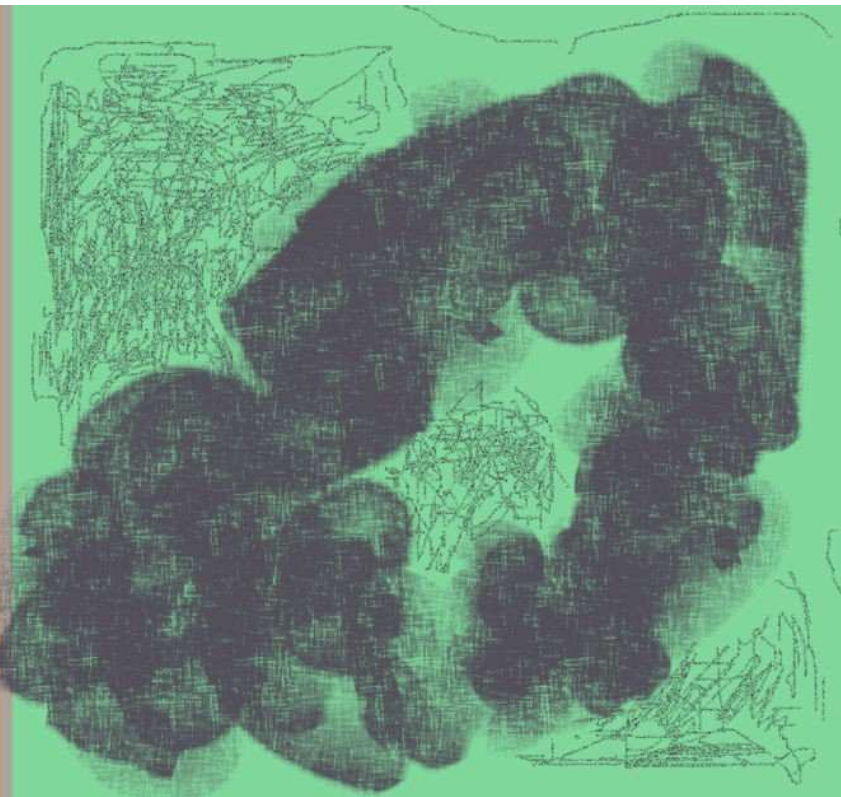


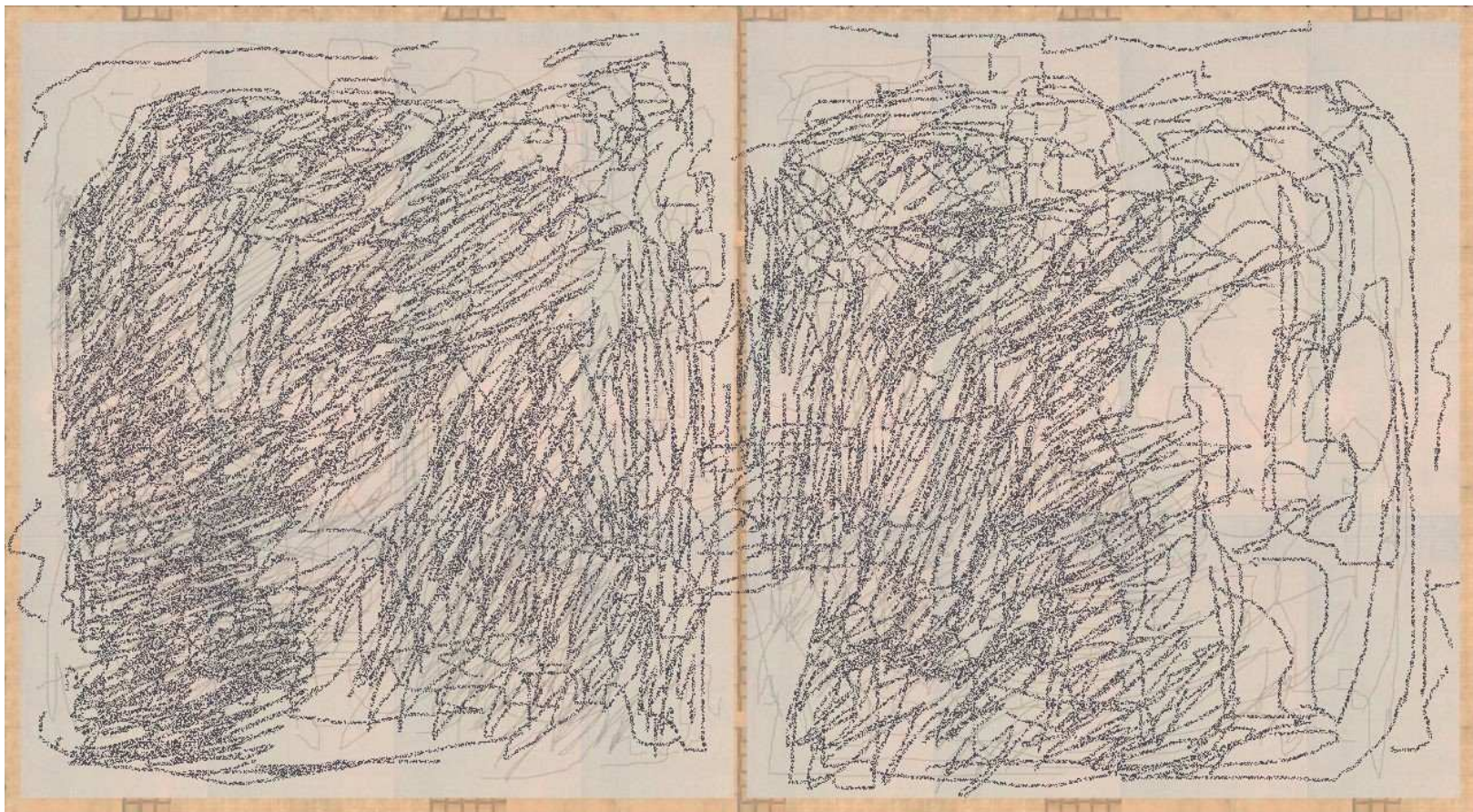


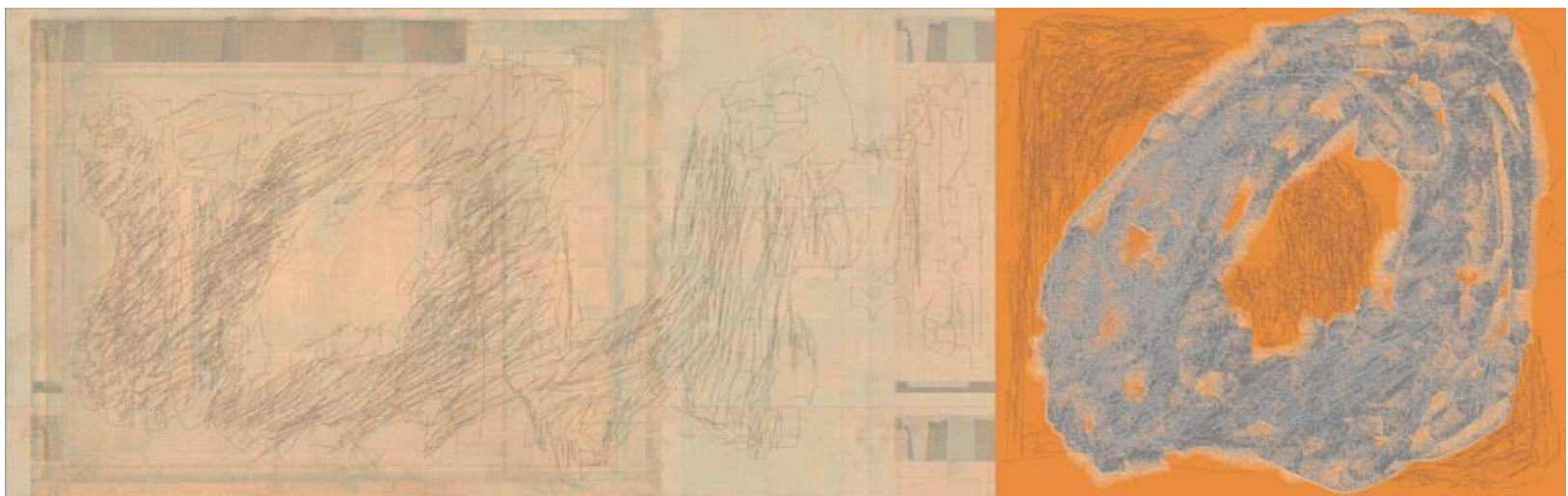




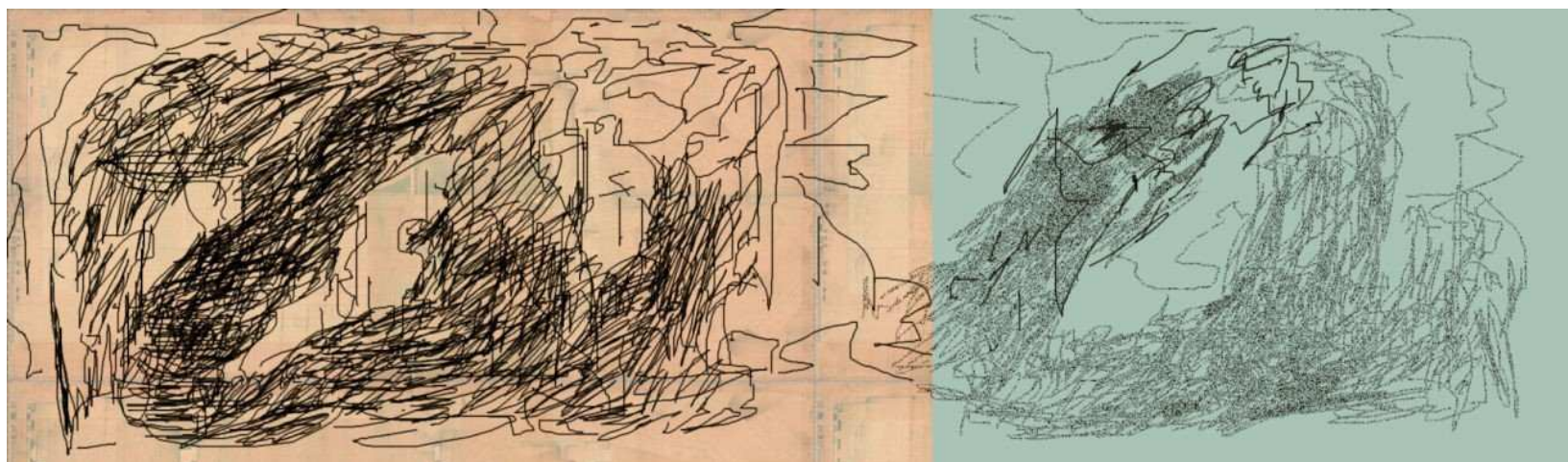




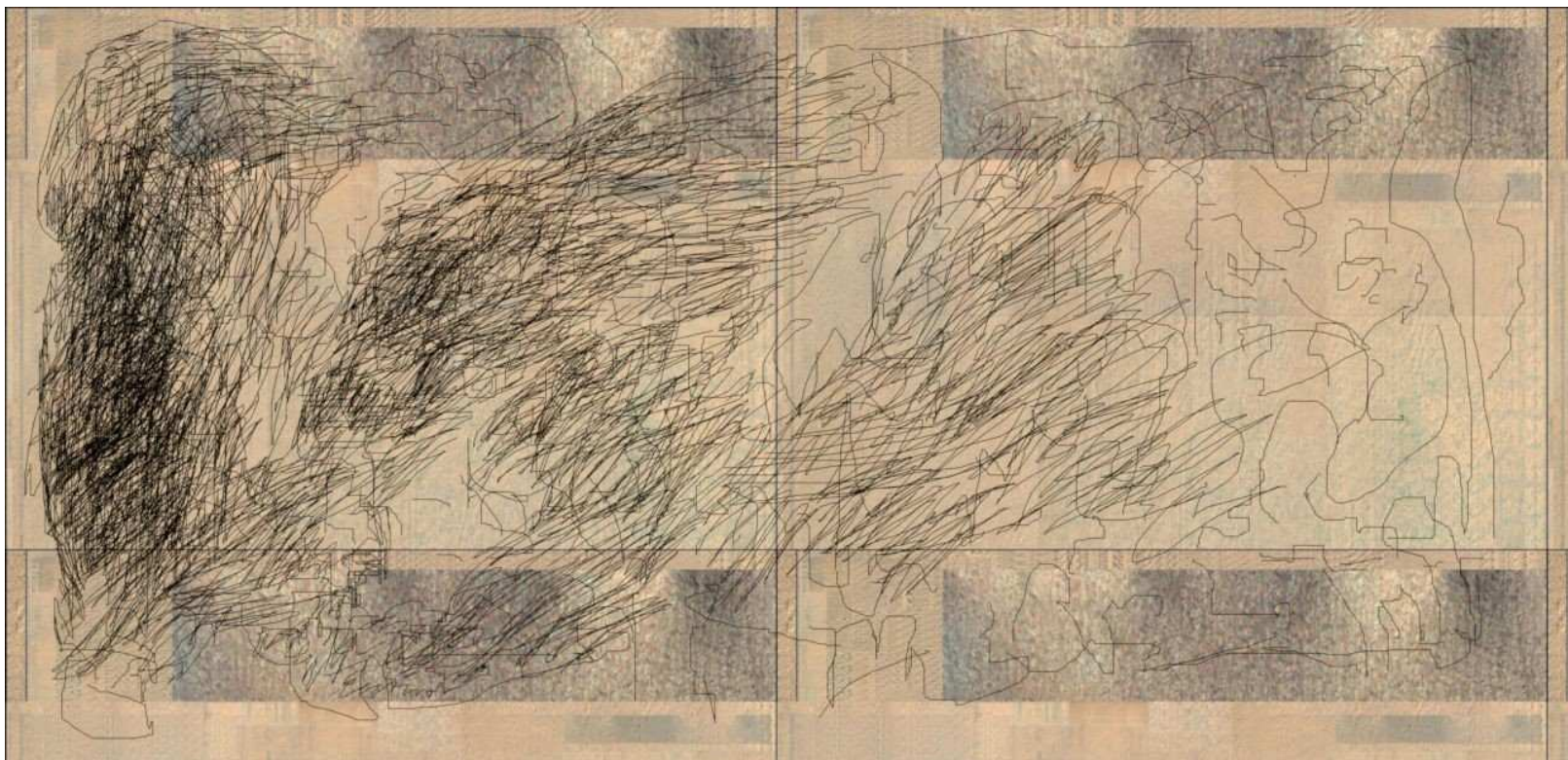




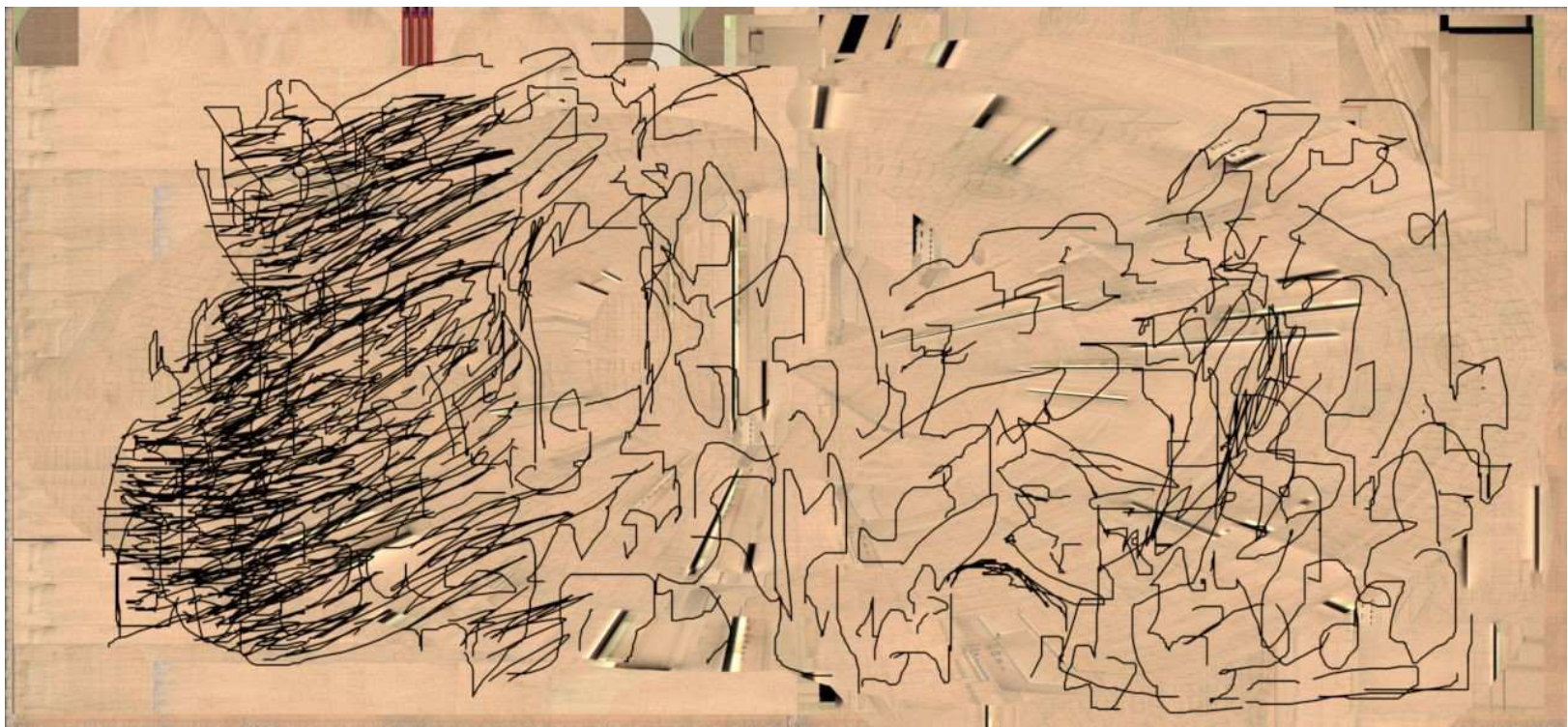


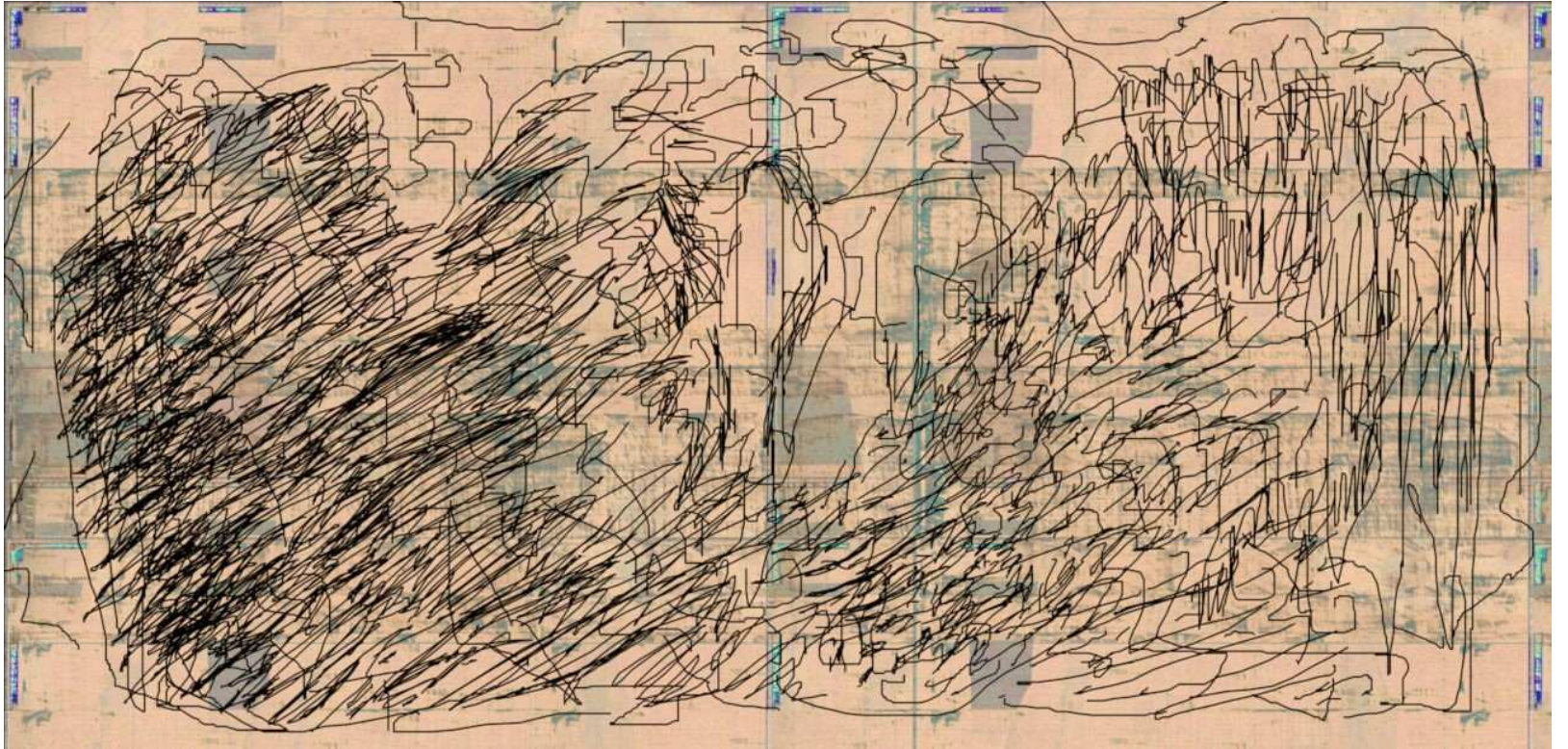


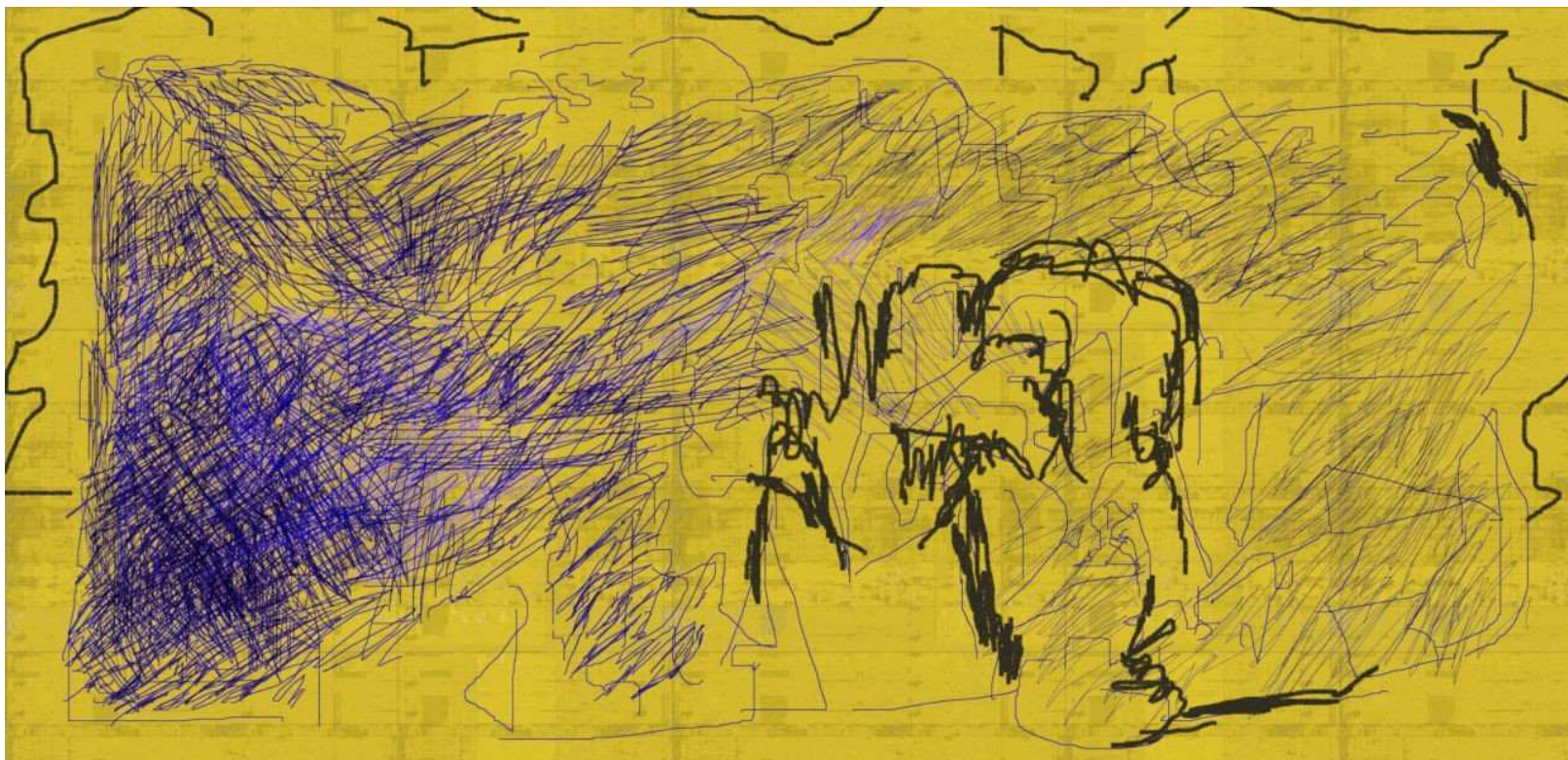


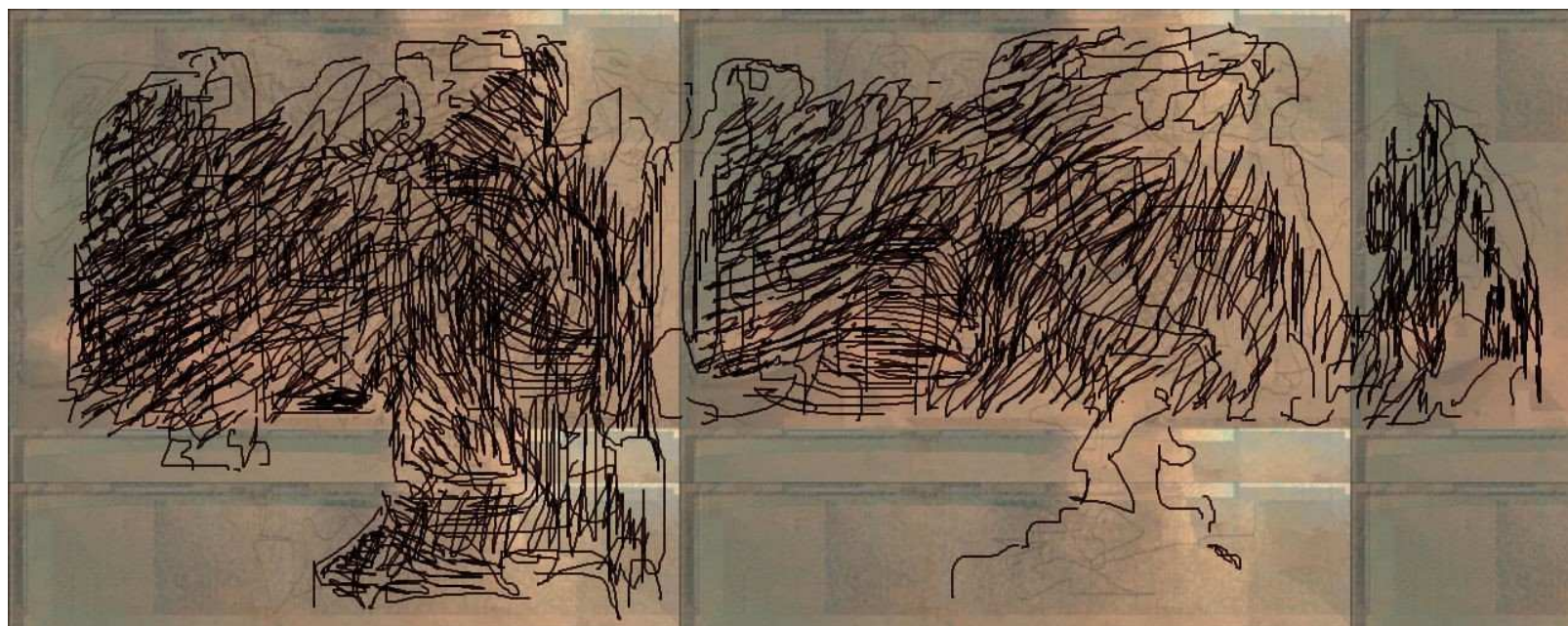


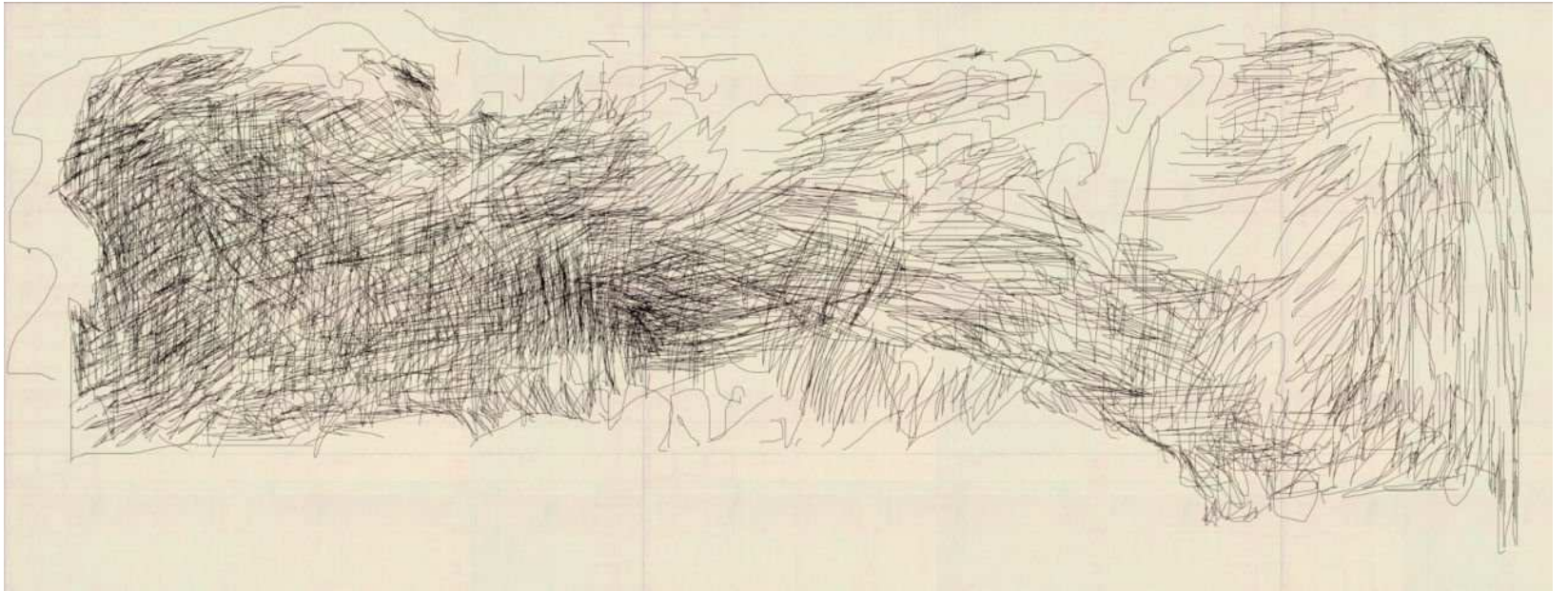


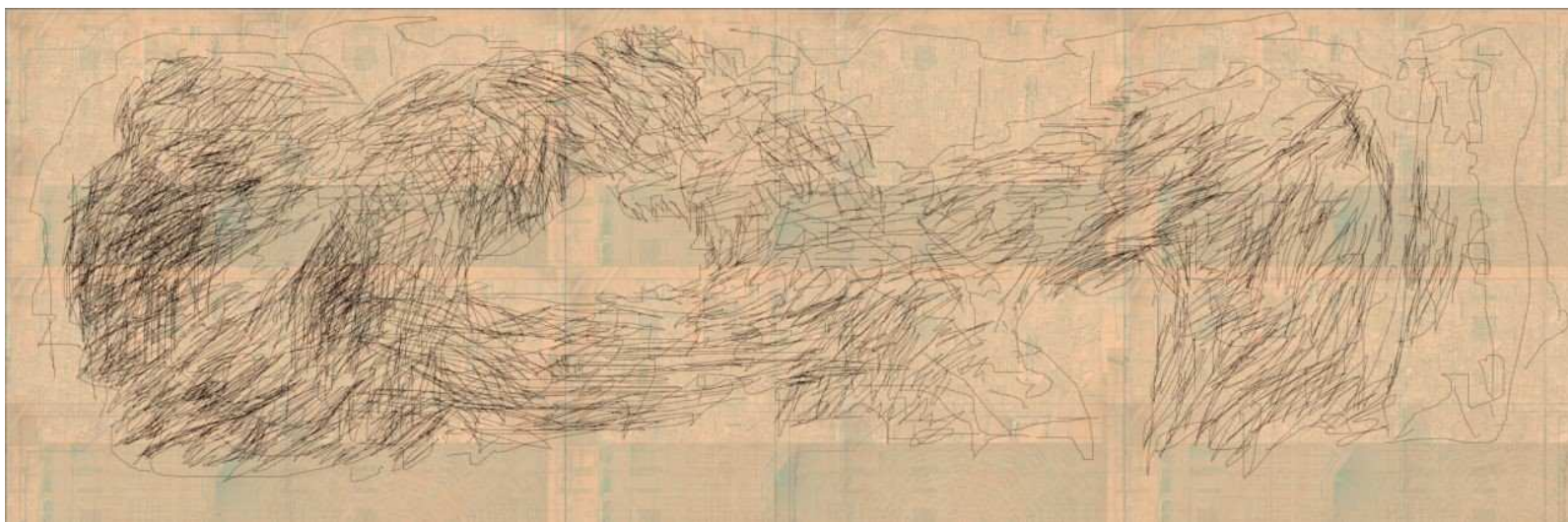


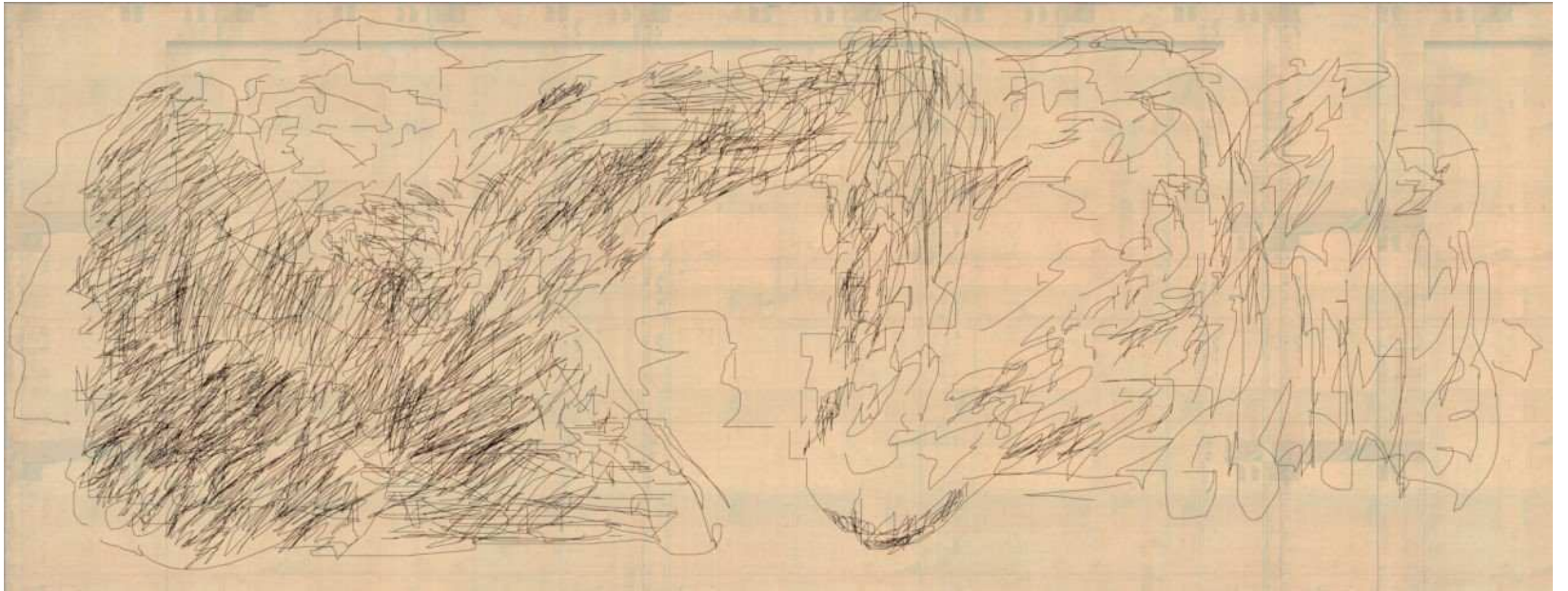


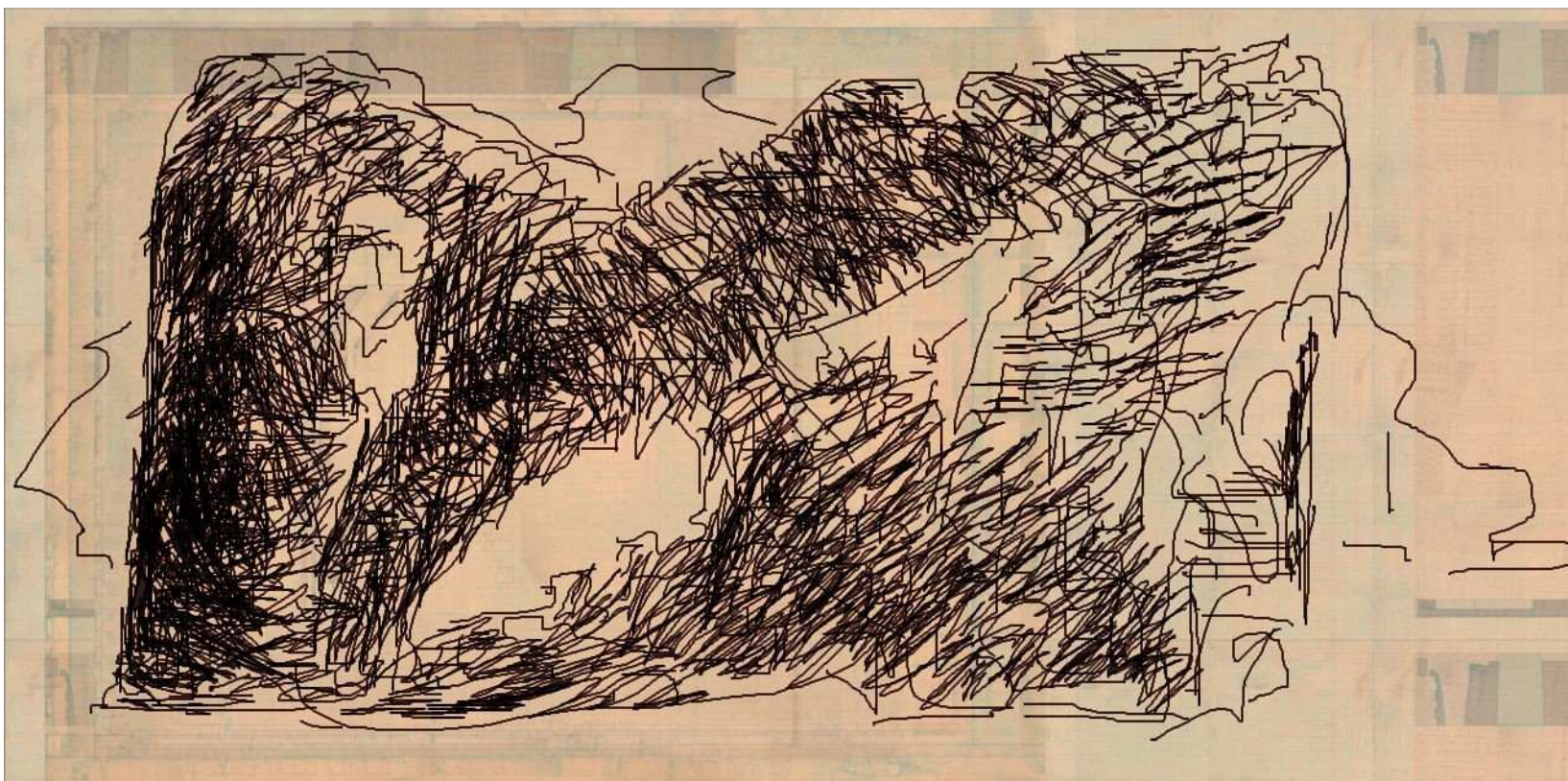


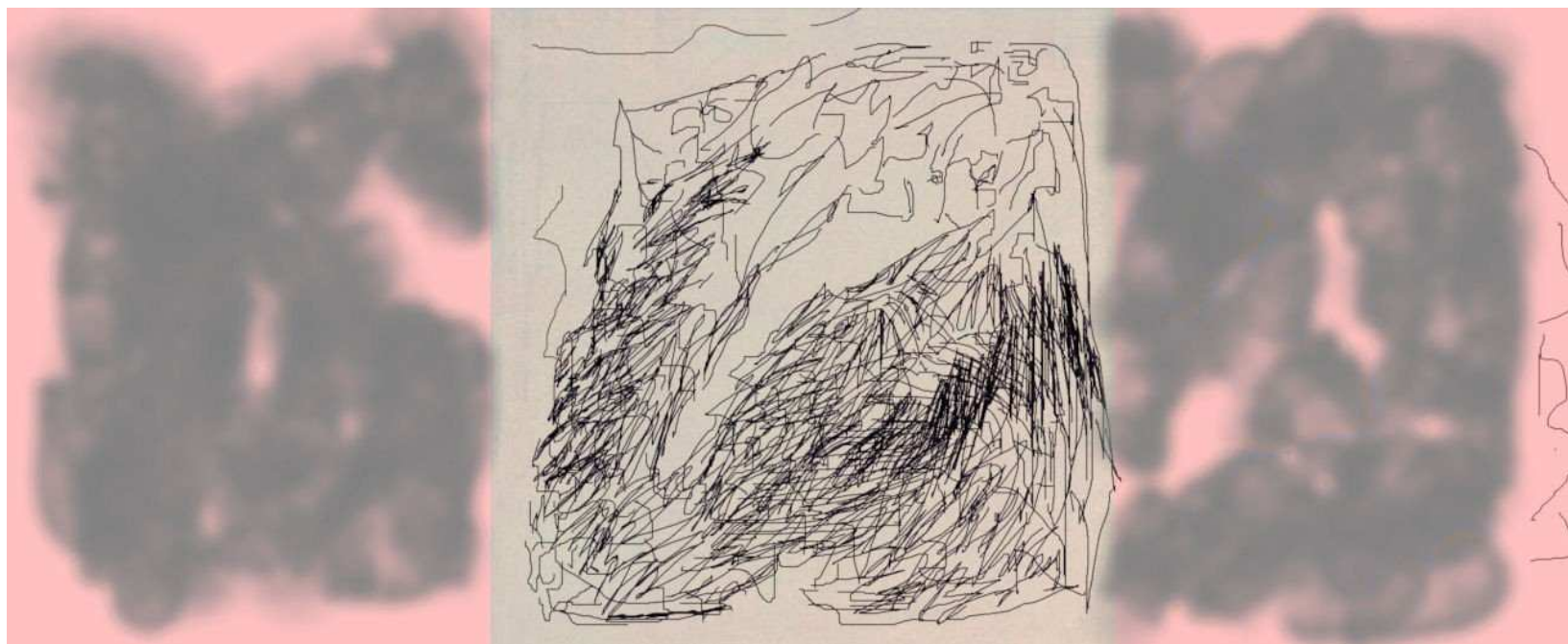


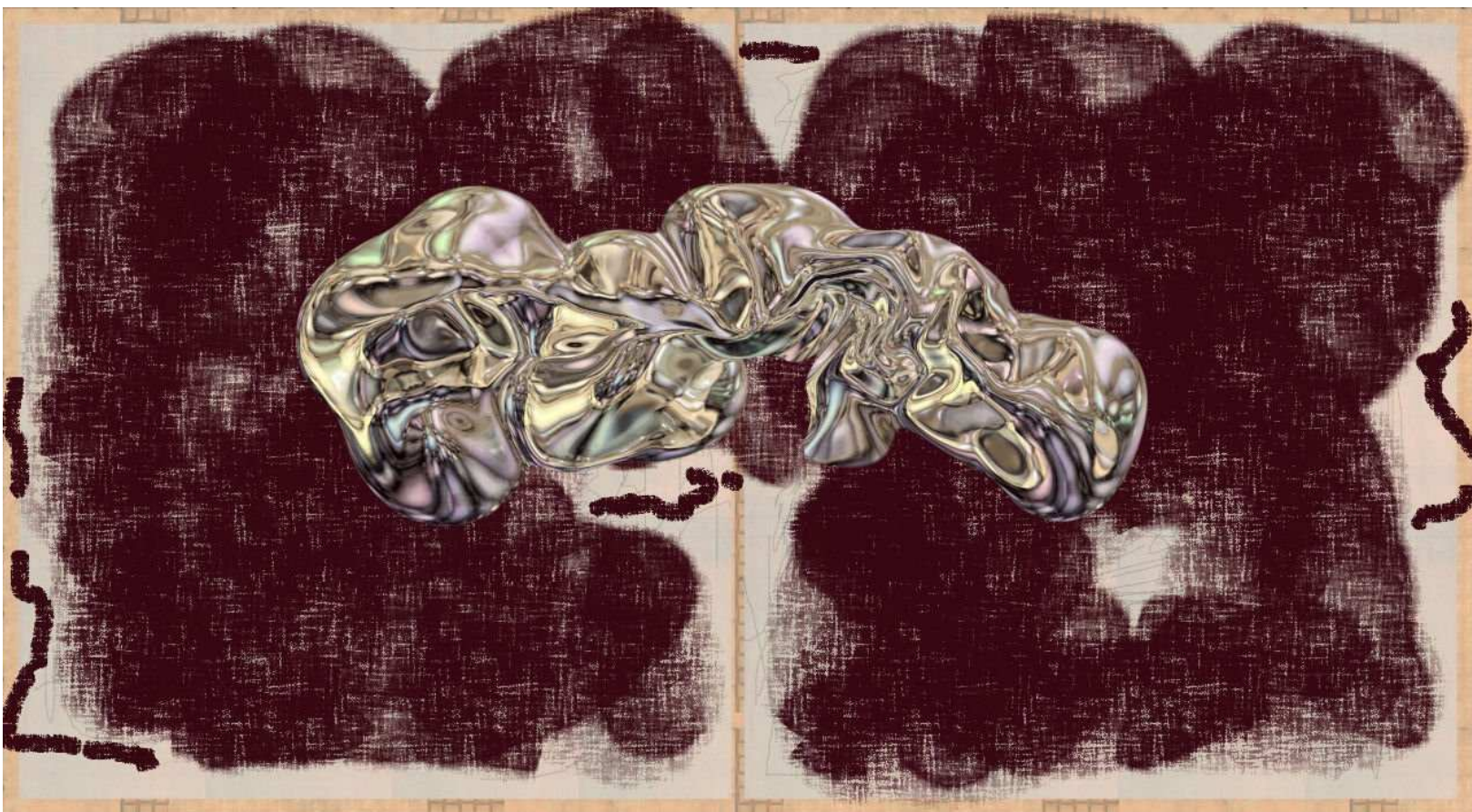






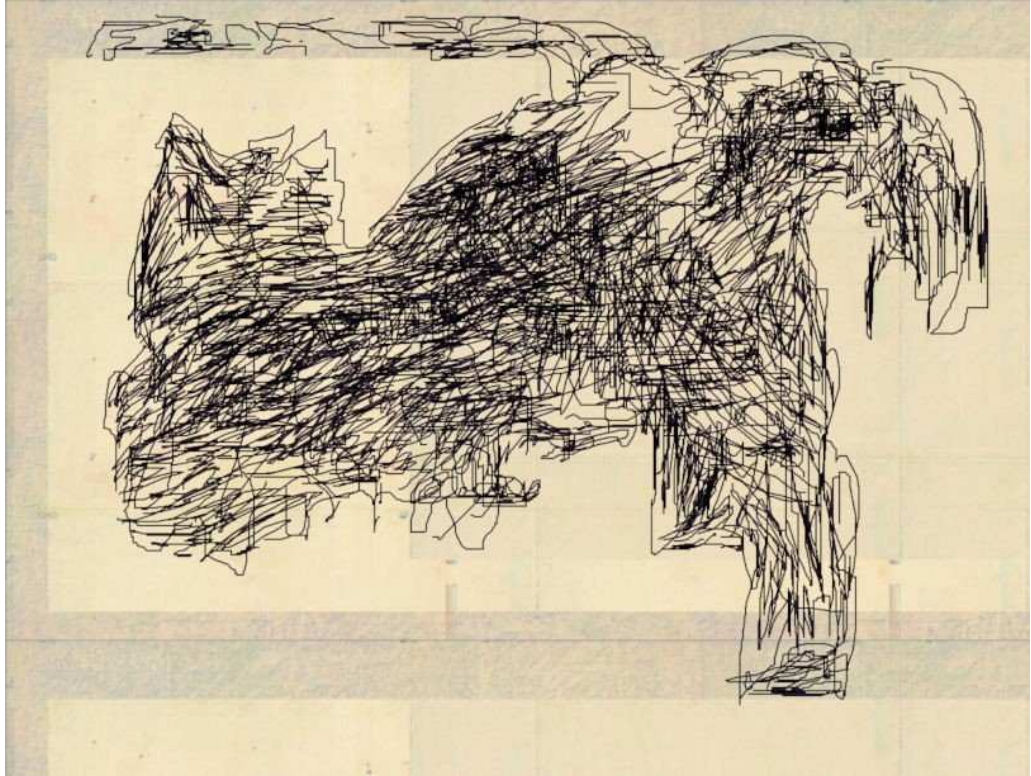


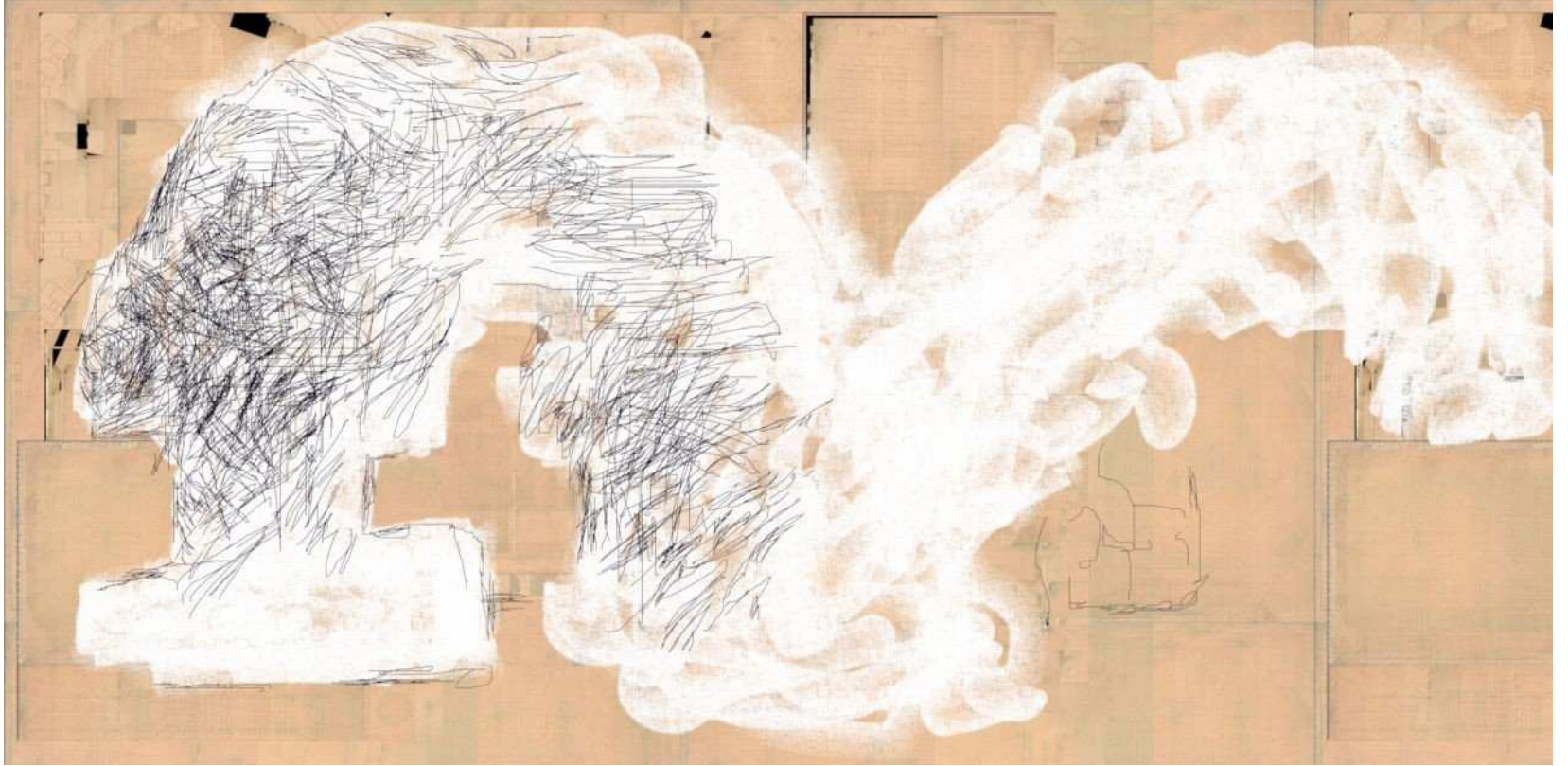


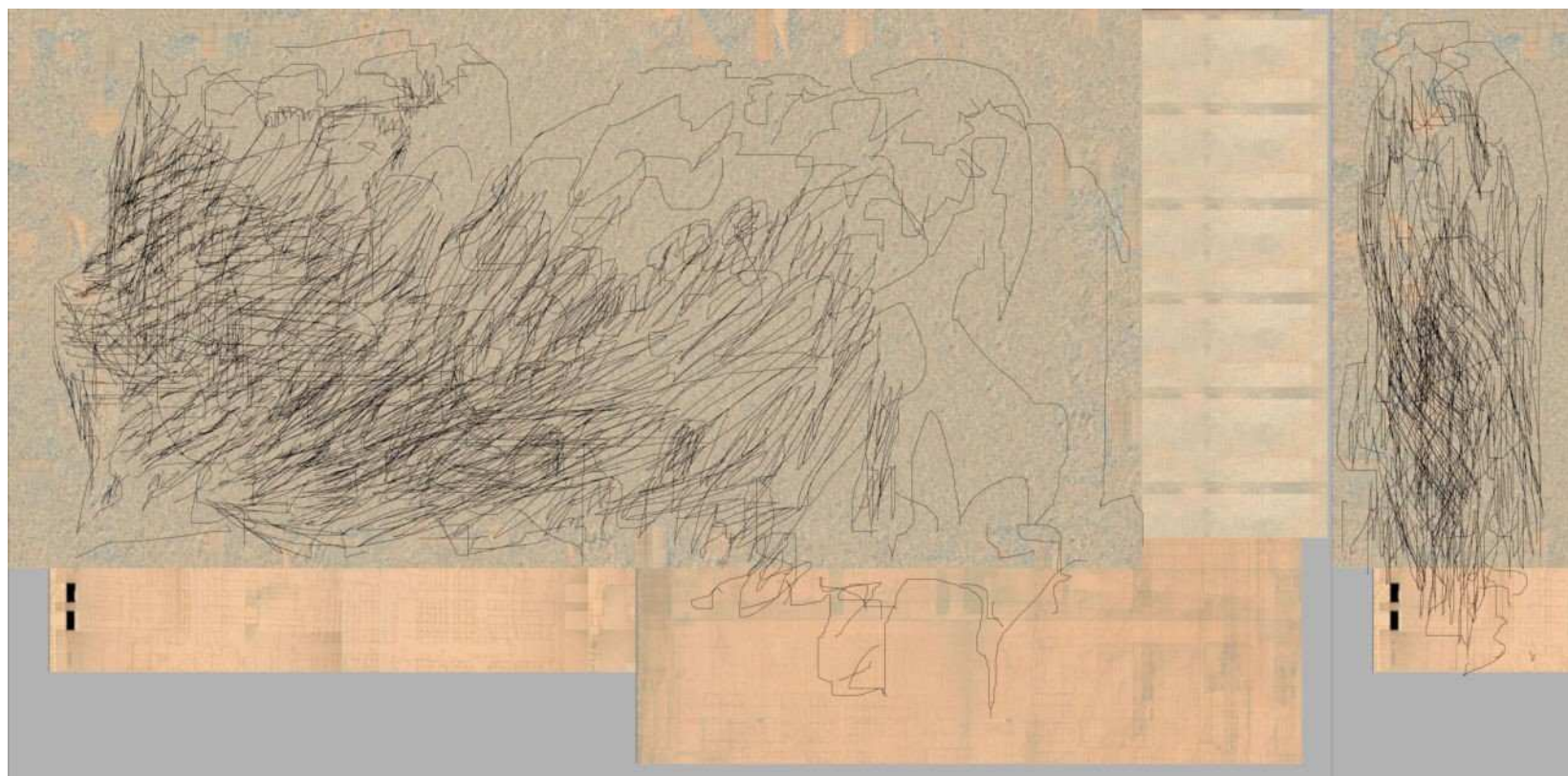


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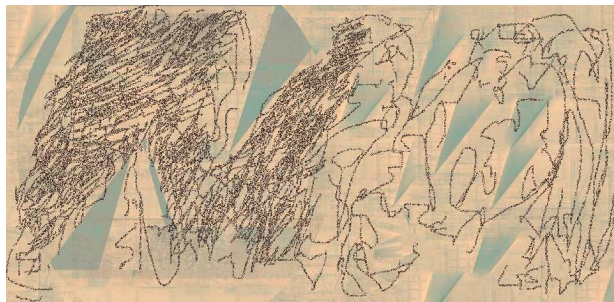
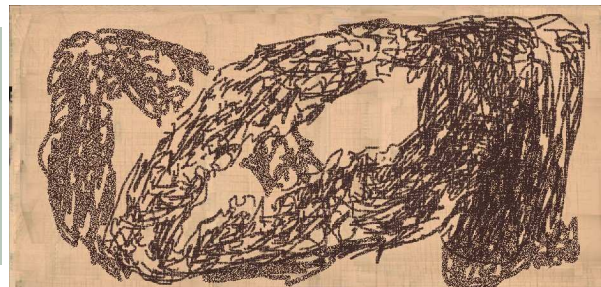
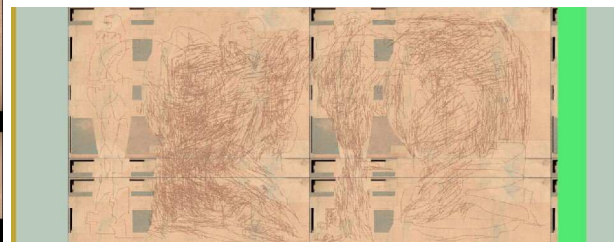
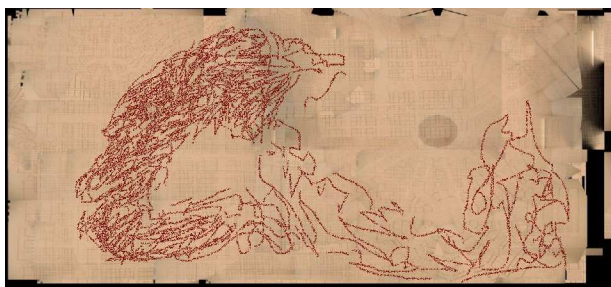
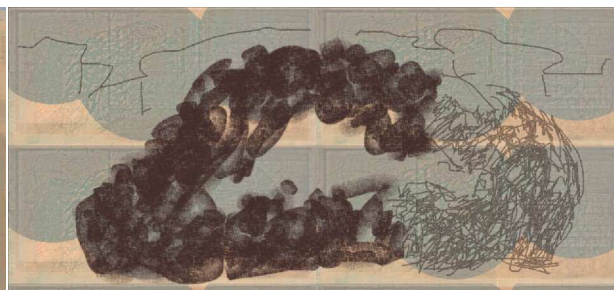


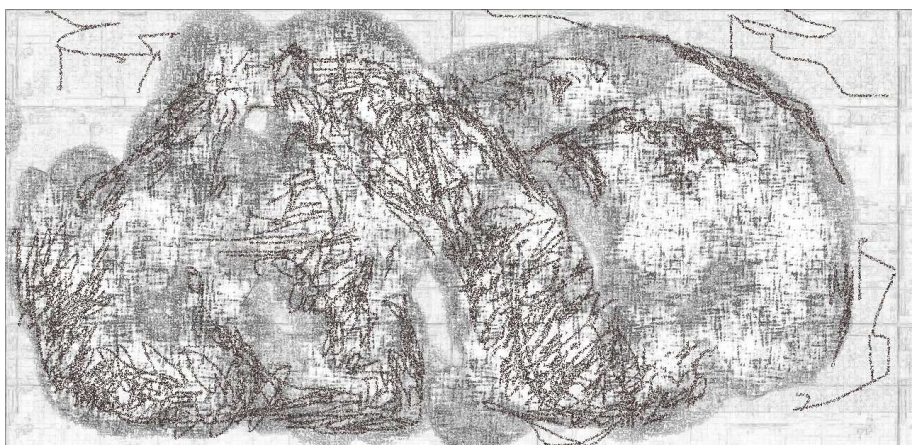
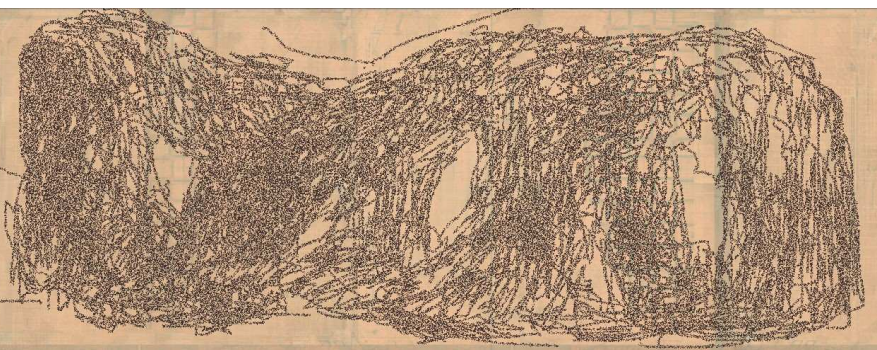
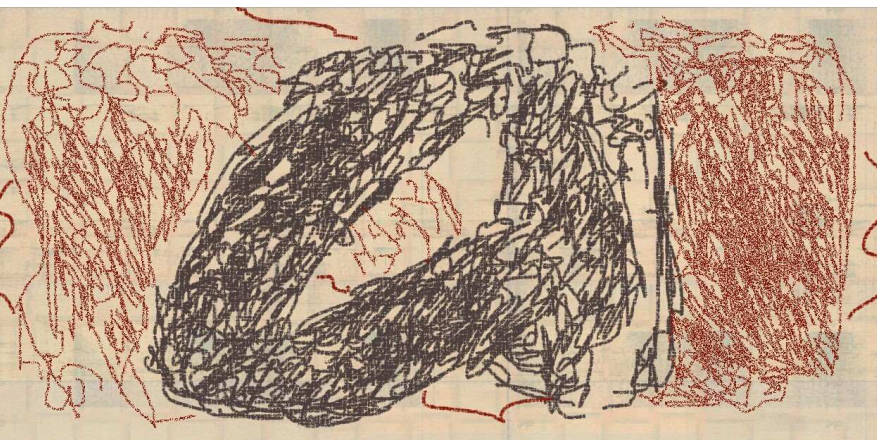
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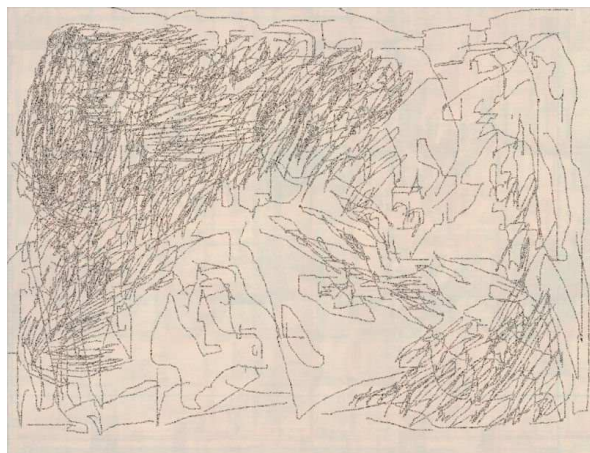
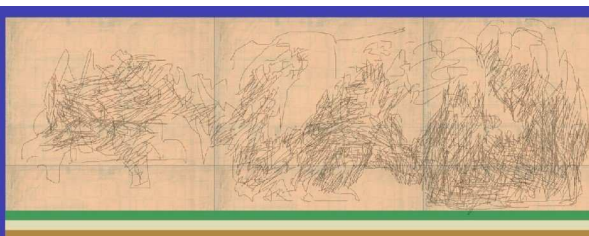
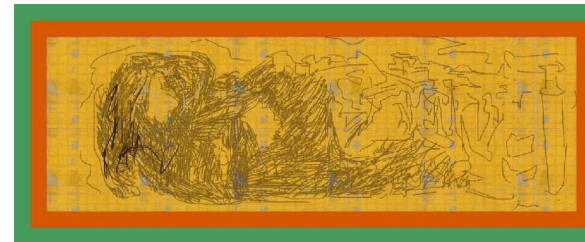
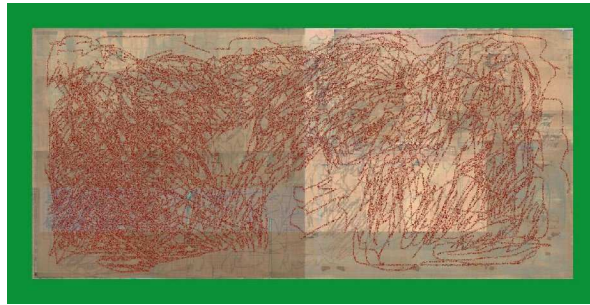
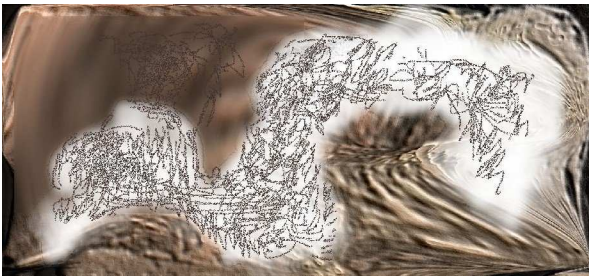


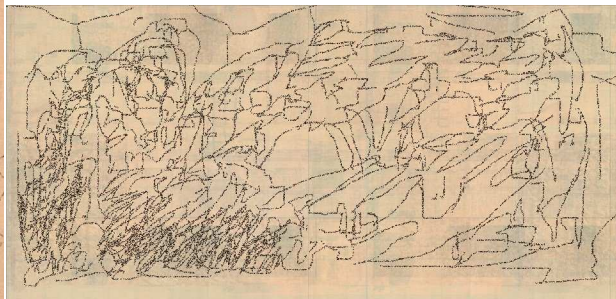
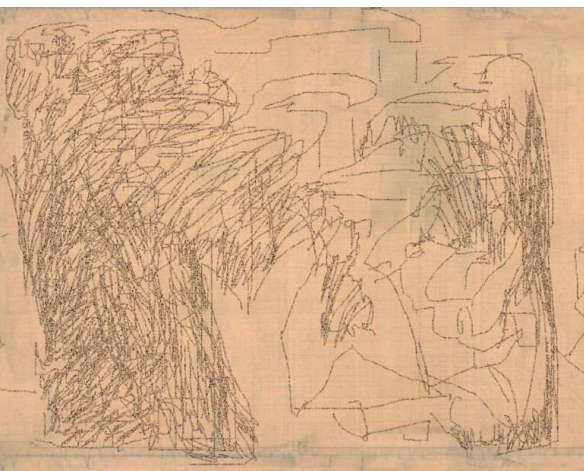
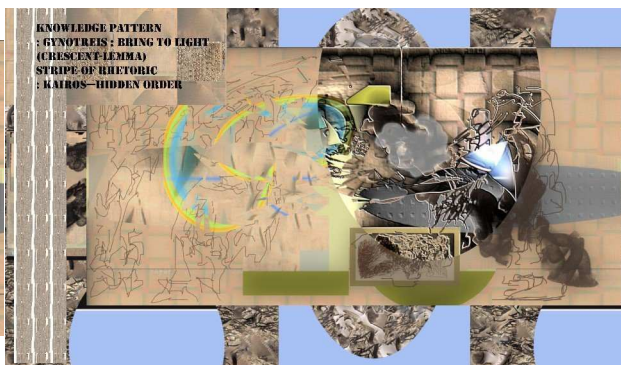
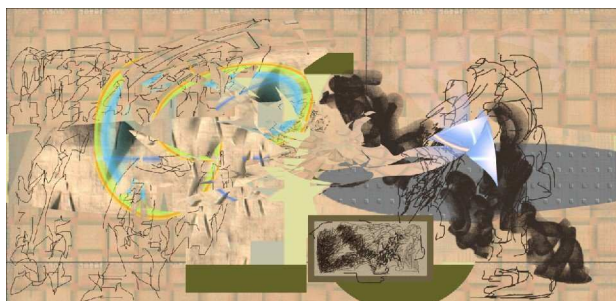
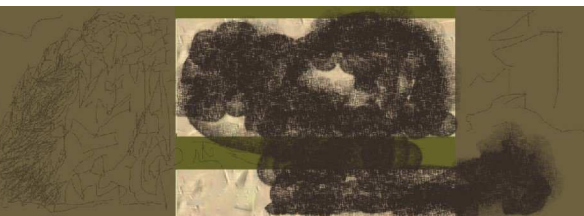
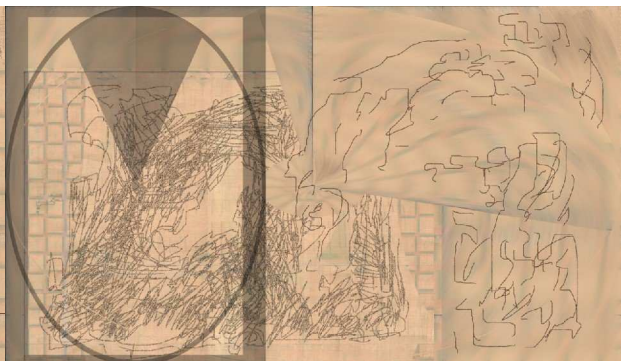
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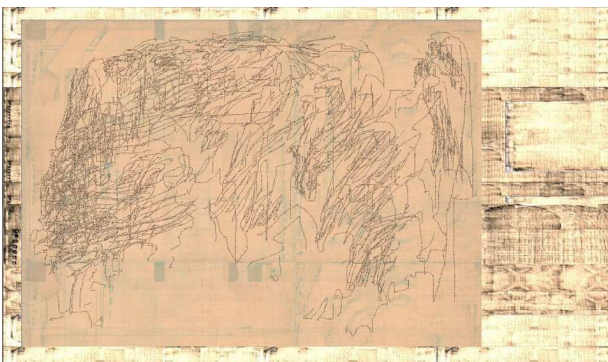
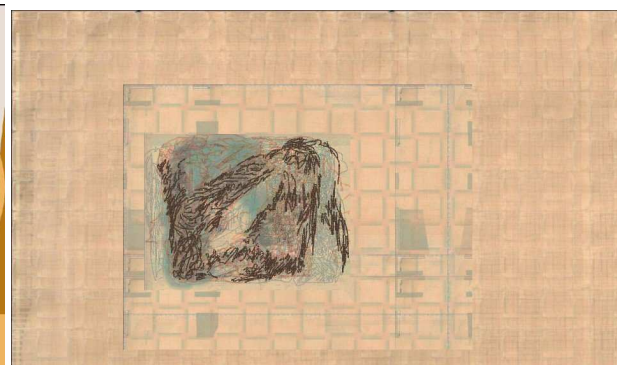
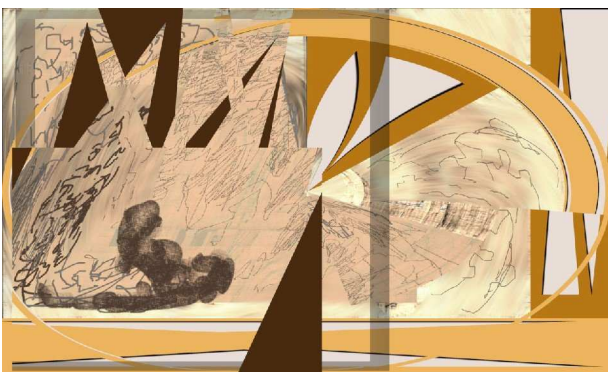
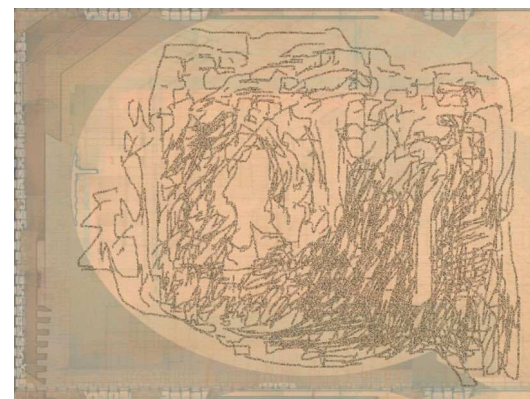
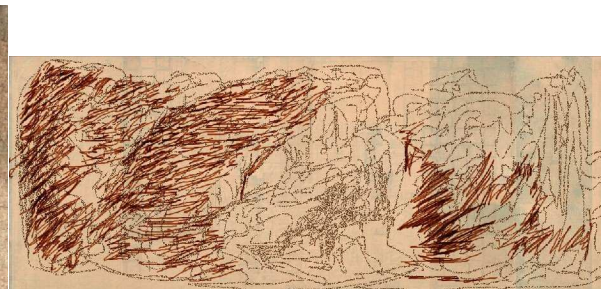
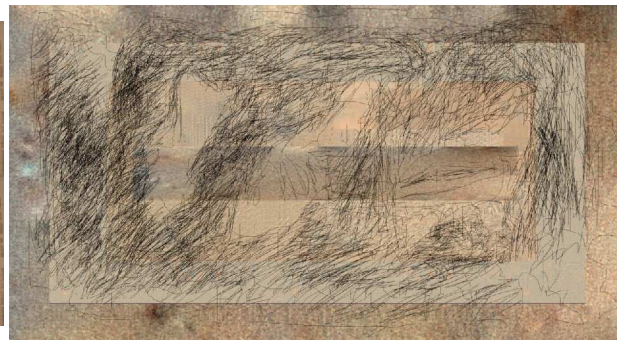
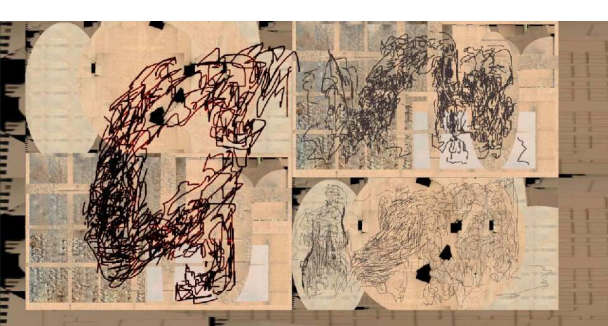


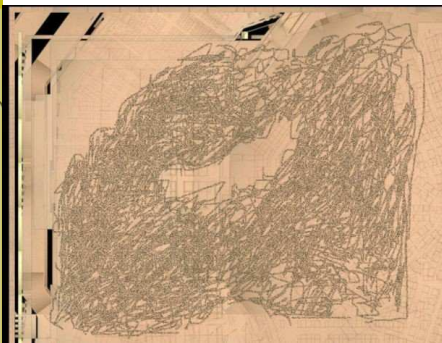
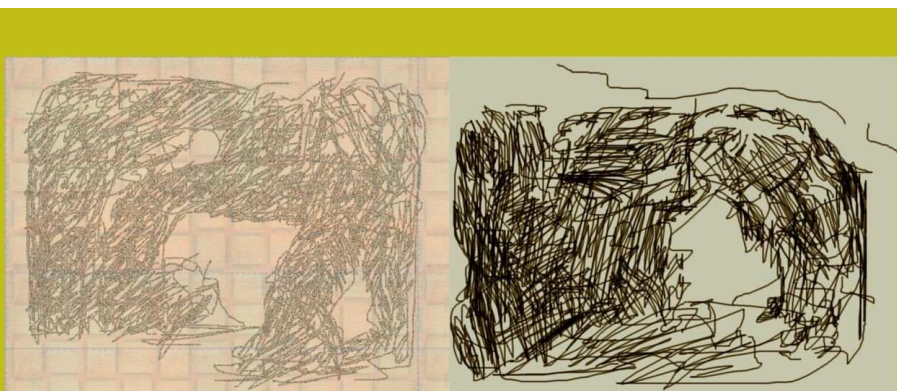
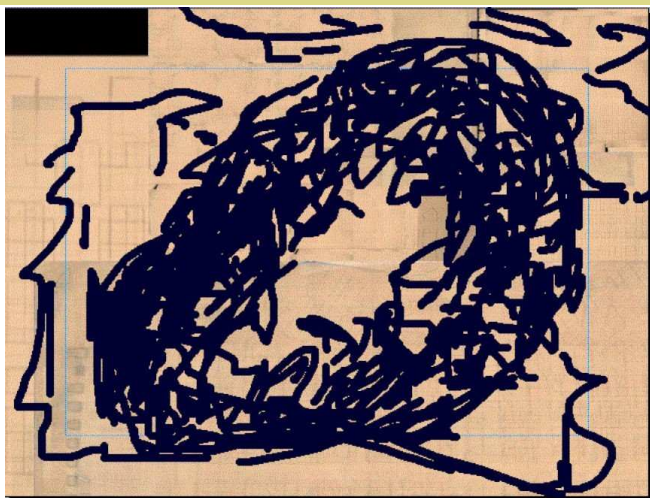


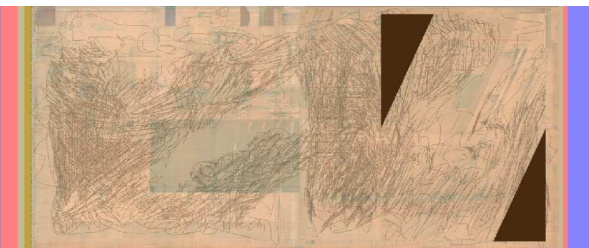
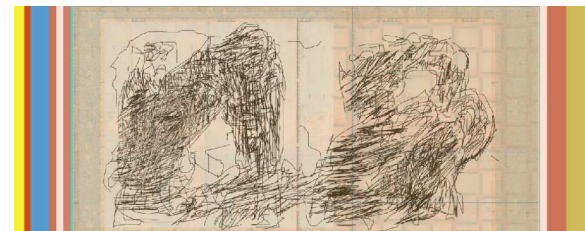
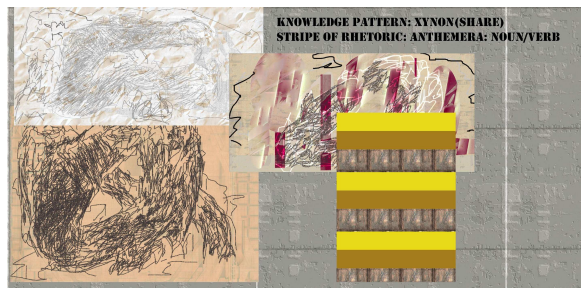
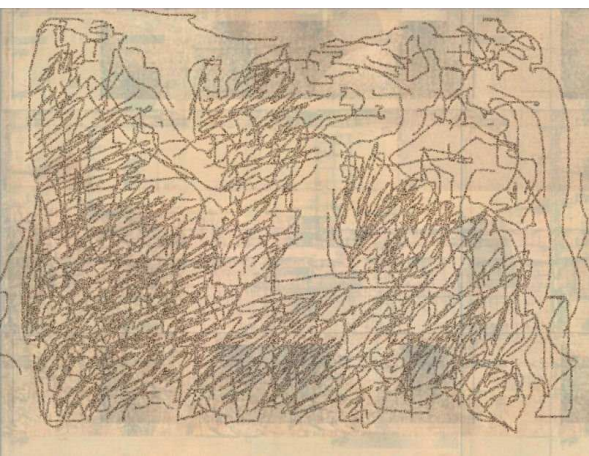




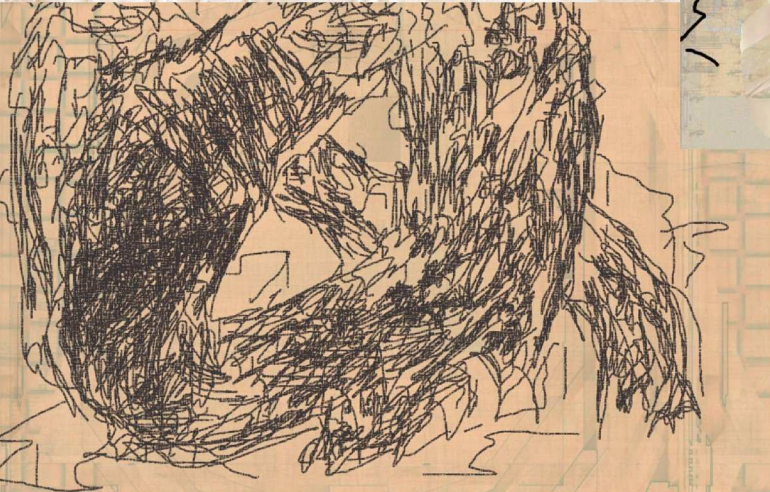








KNOWLEDGE PATTERN: XYNON(SHARE)
STRIPE OF RHETORIC: ANTHEMERA: NOUN/VERB

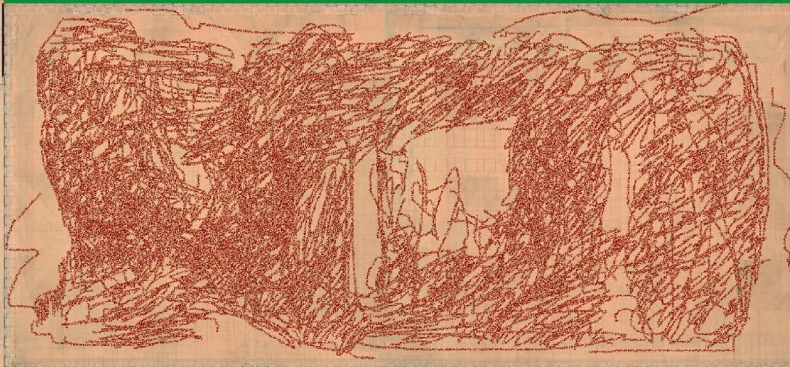
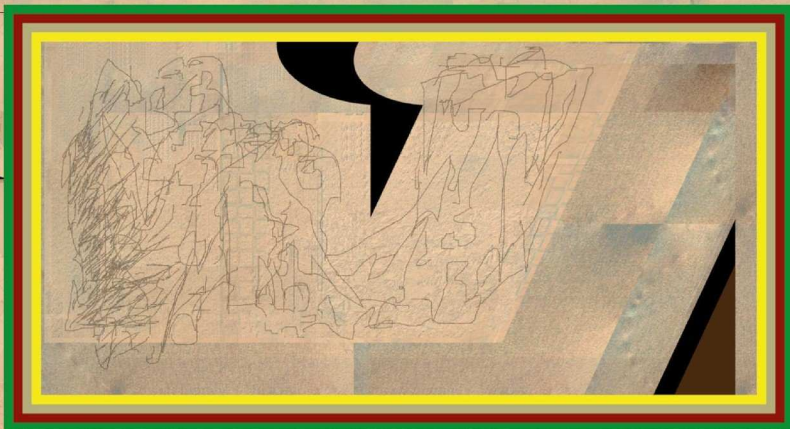


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Knowledge Pattern : Phronesis Stripe of Rhetoric :Paranomasia (Architectural Stripping)

Skirra: Sling

Poiesis

Ethos/Pathos/Dialectic

Pattern/Spin Salient

Subconscious/Pattern/Drive

Transference

Mathesis/Mathentos/Matheme

Discourse

Deterritorialization

Nomos

Denomination

Poetics

Verse/verso: /strophe

XhX: sound value: morphemes and visual rhetoric: marks

Surd: Alogon

Skirr: Sling/Sceptre/Ship/Shire Share

Ramble

Scape

Moirra/ Aletheia

AntiMoirra: requital-discourse: share- allotment to perception

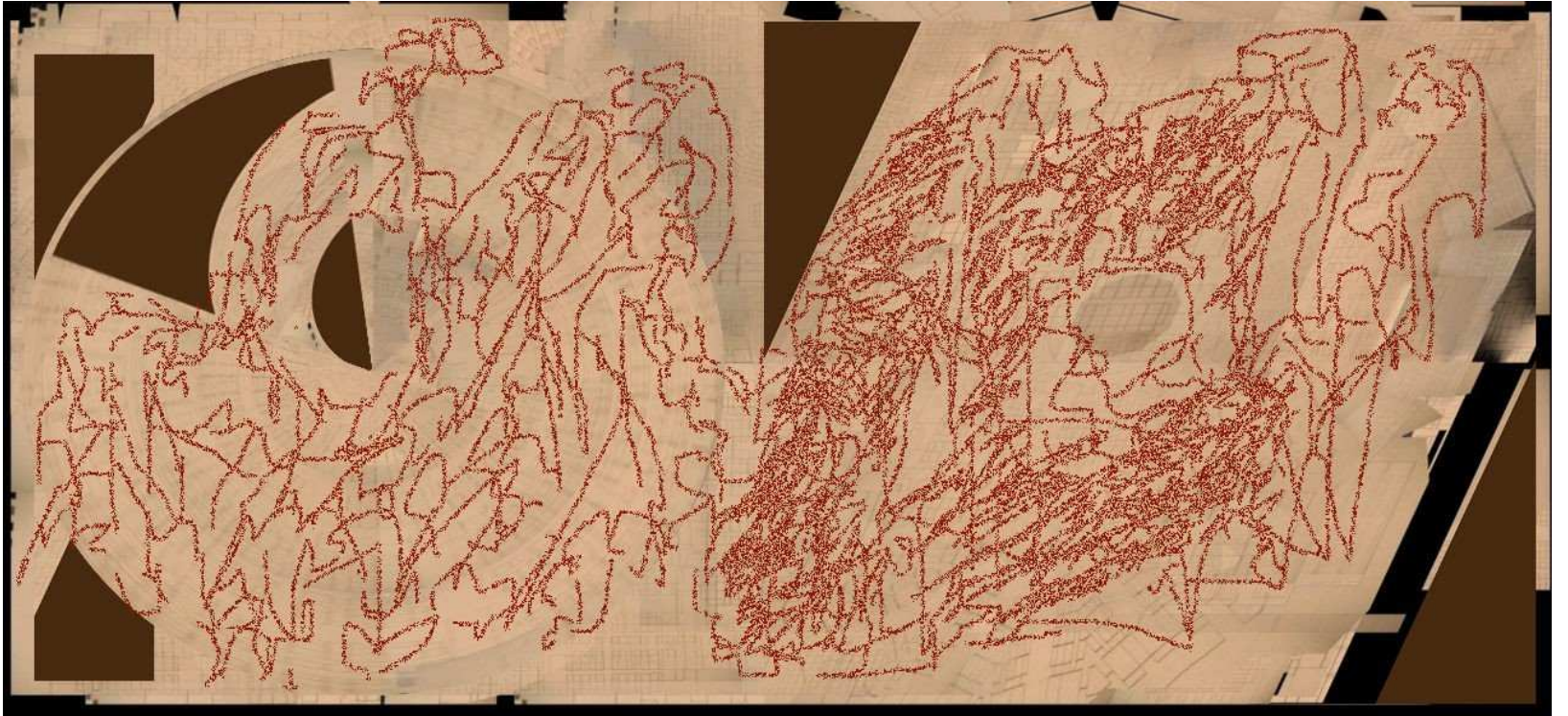
Etchant: information allois and discrimination

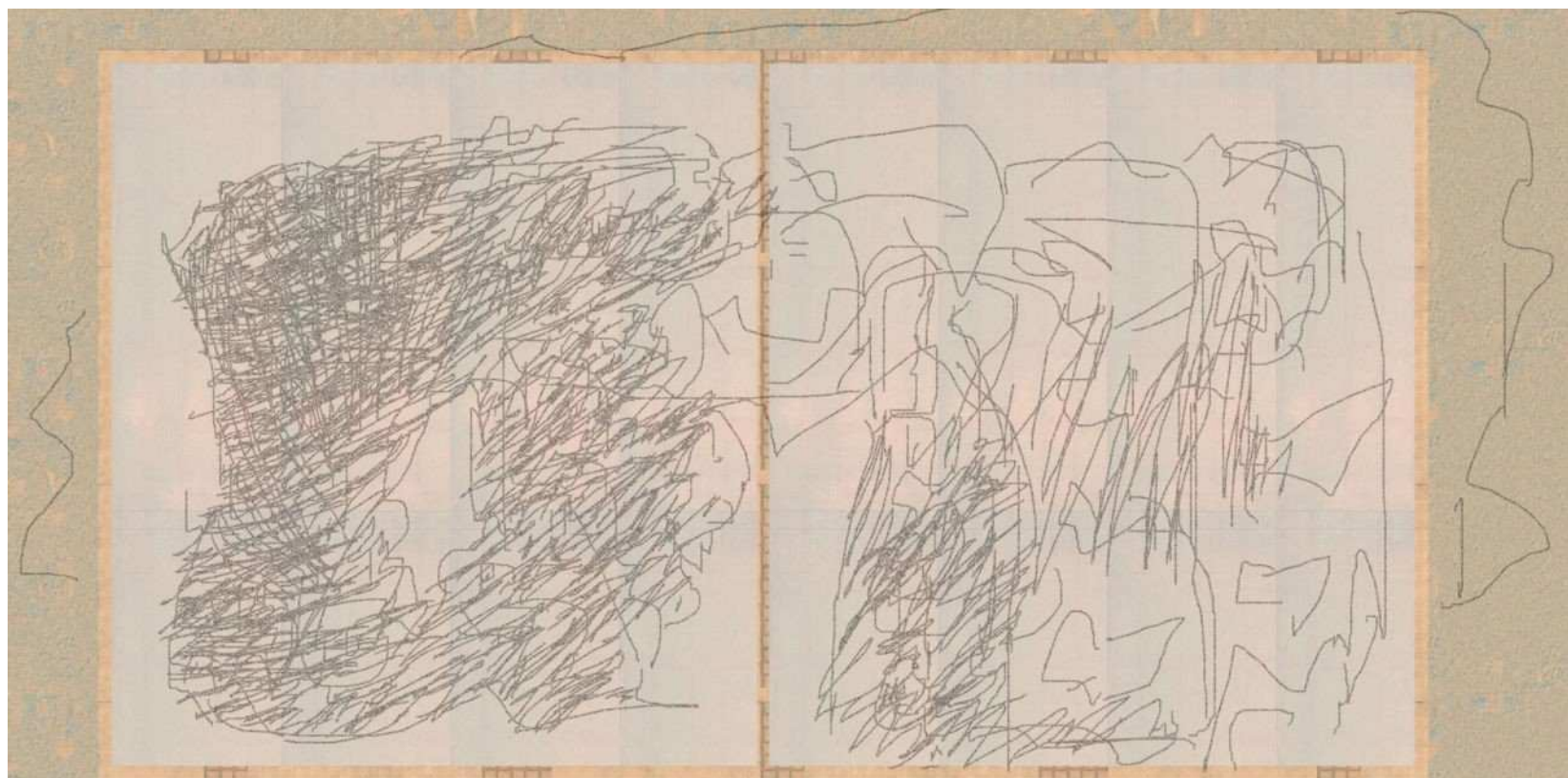
Skrr -XhX chimera

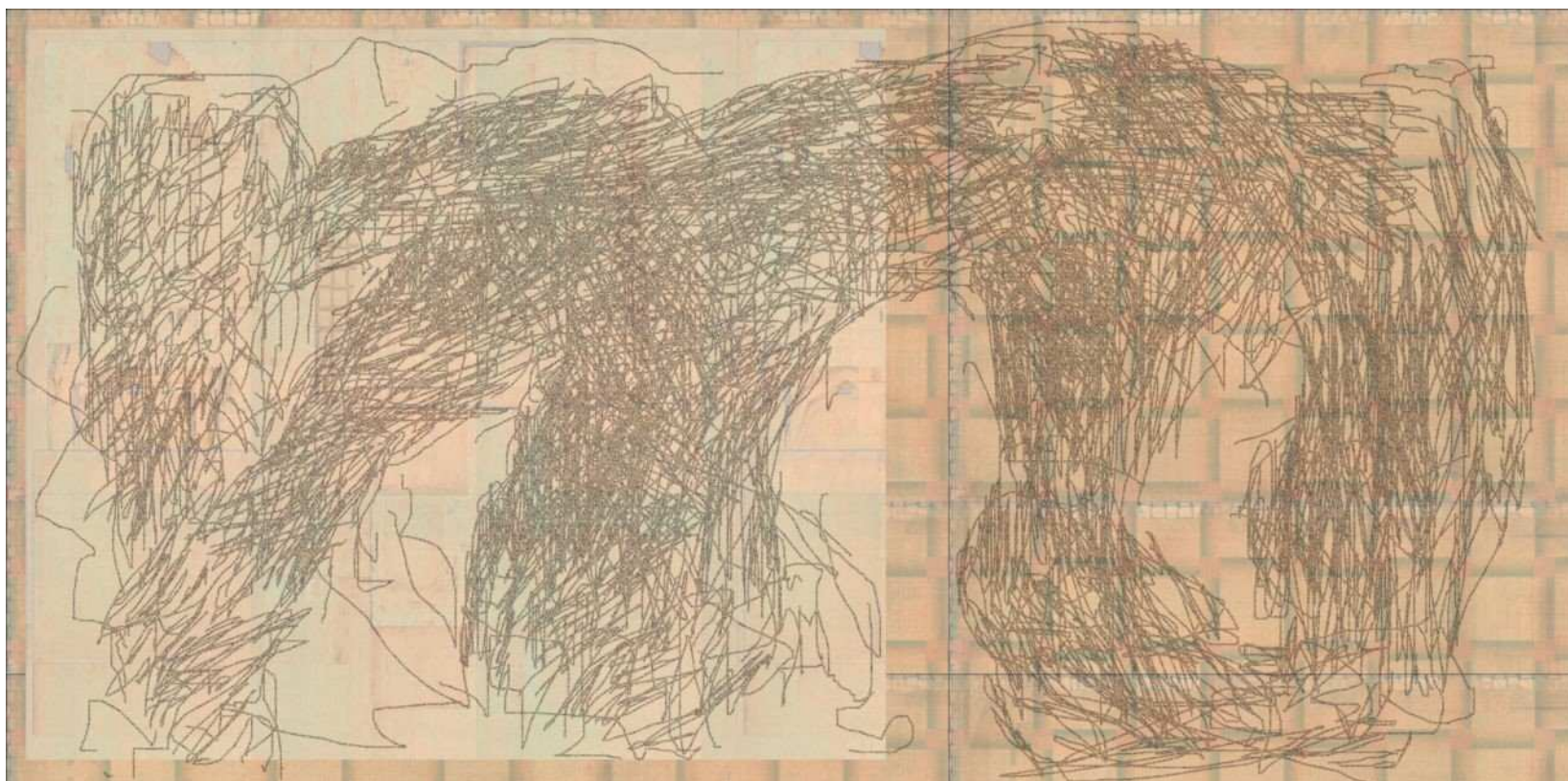
Aier

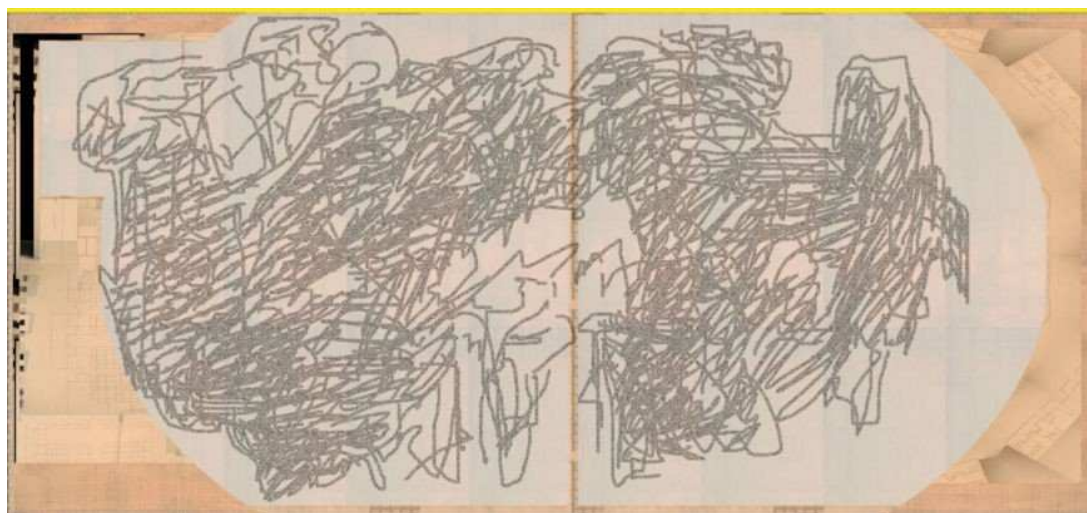
Arche

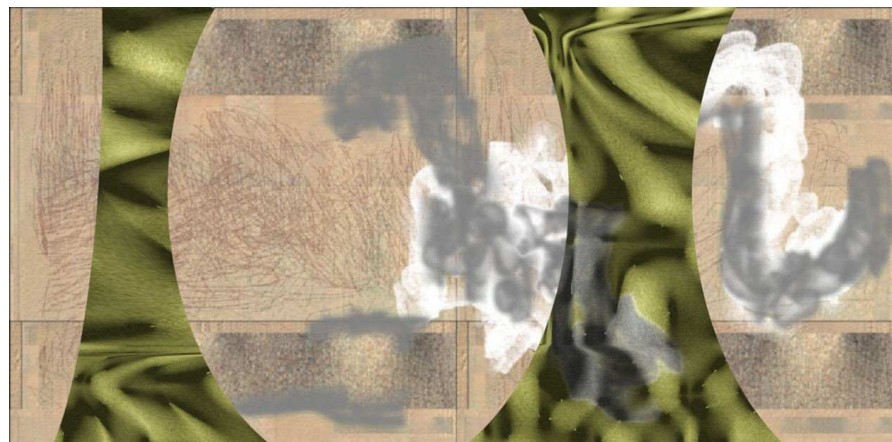
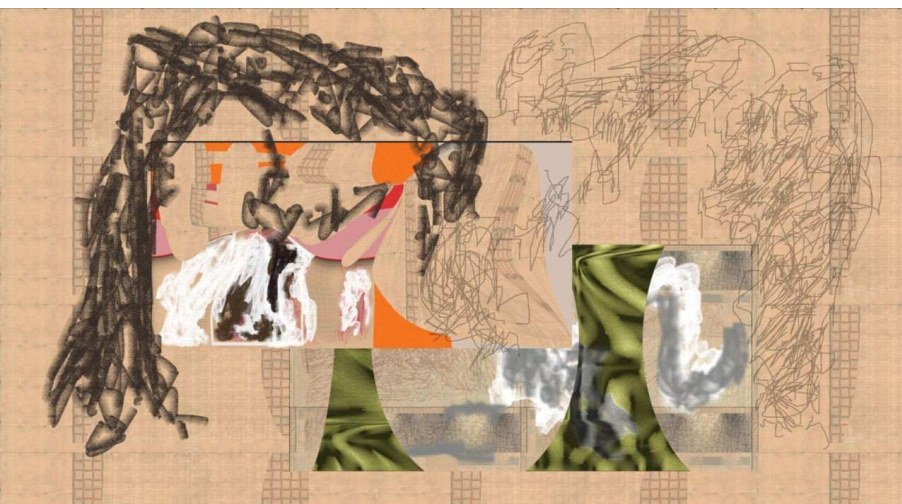
Scape









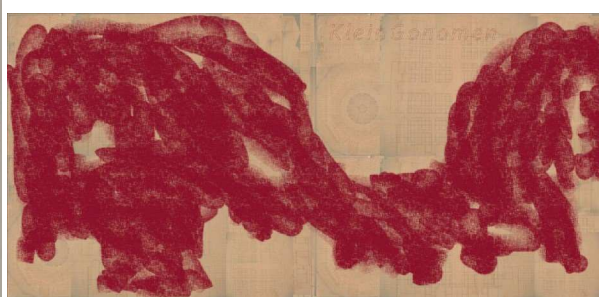
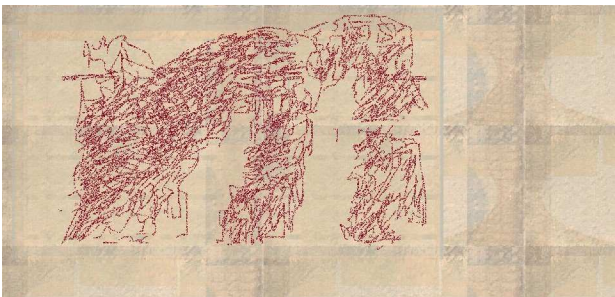
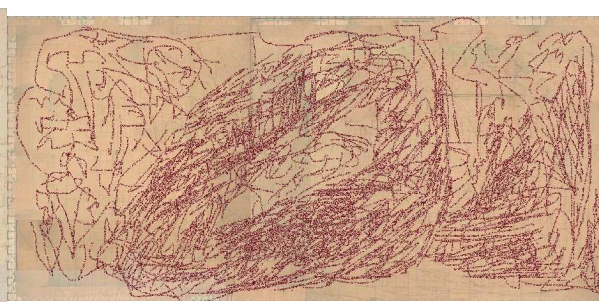
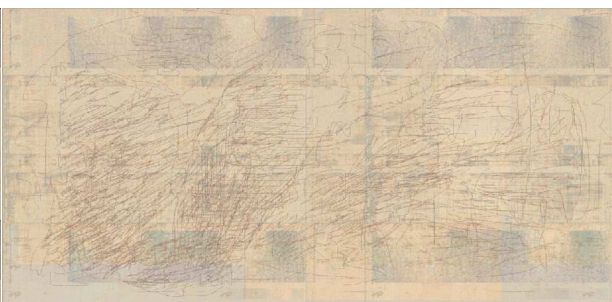
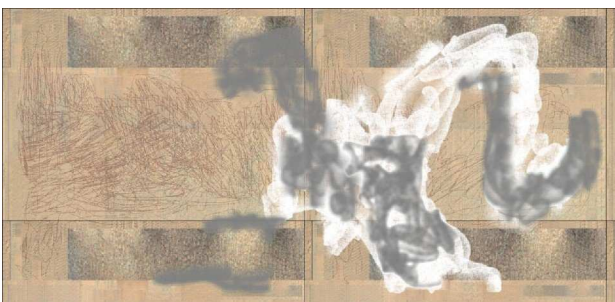
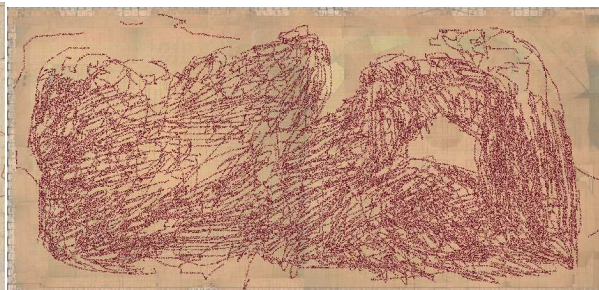
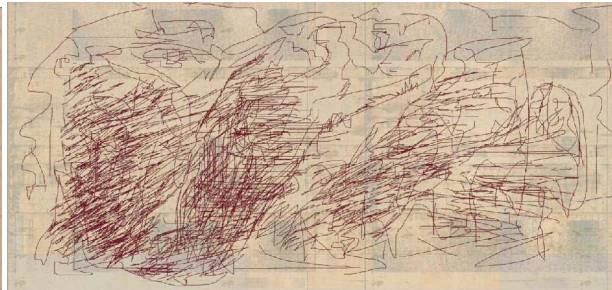
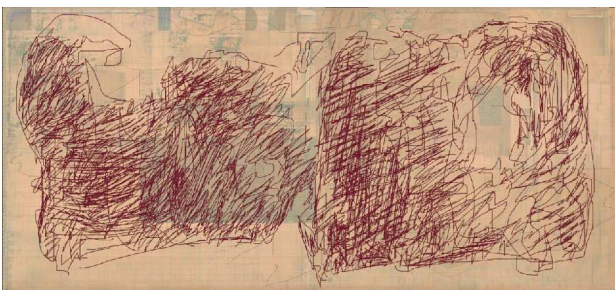


Pattern of Knowledge: Kosmos
Stripe of Rhetoric: Metron



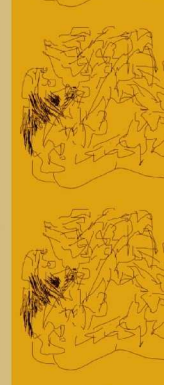
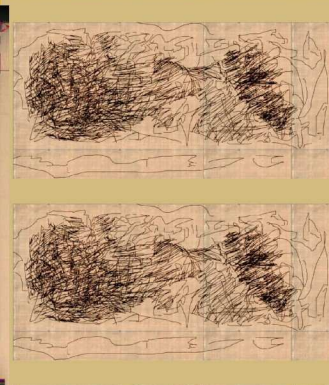
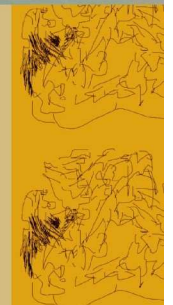
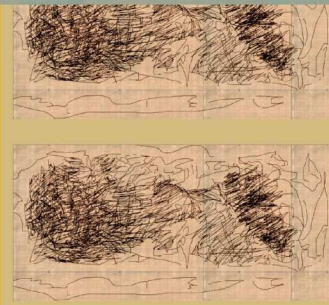
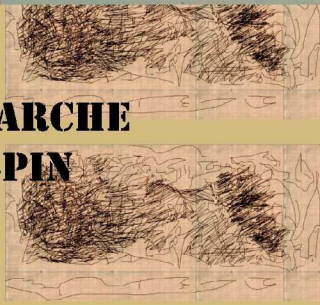
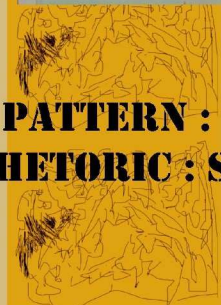
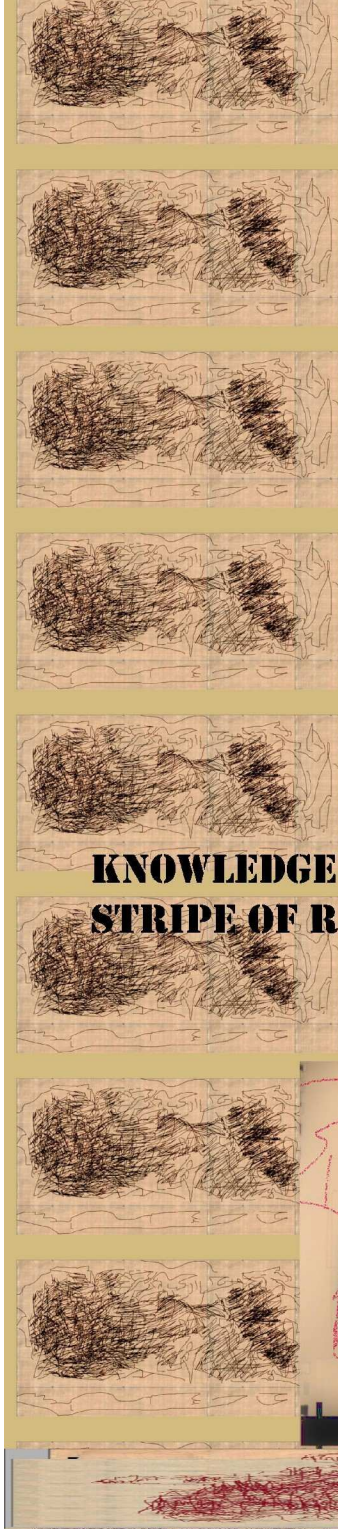
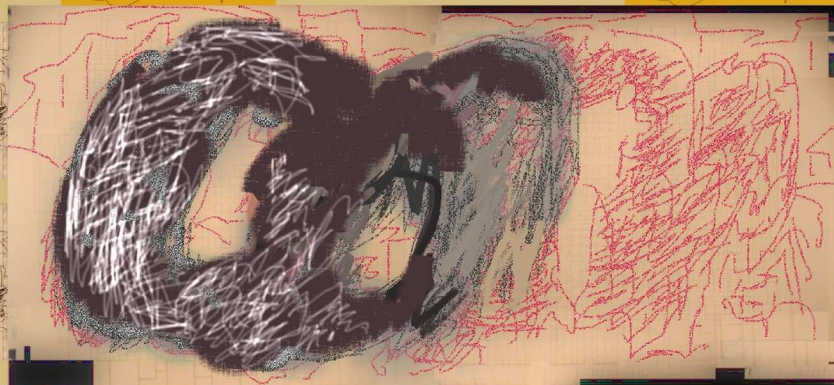
Pattern of Knowledge: Kosmos
Stripe of Rhetoric: Metron



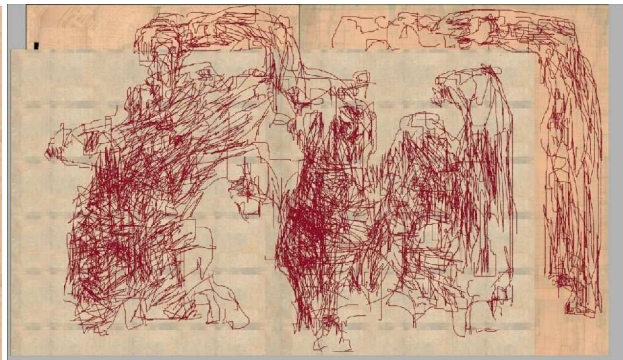
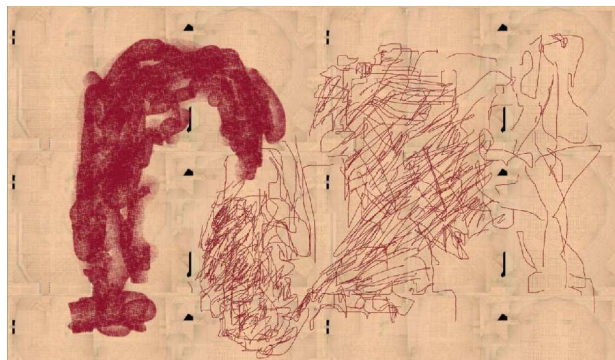
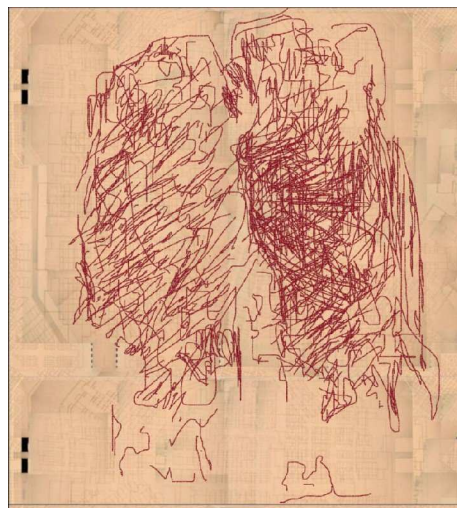
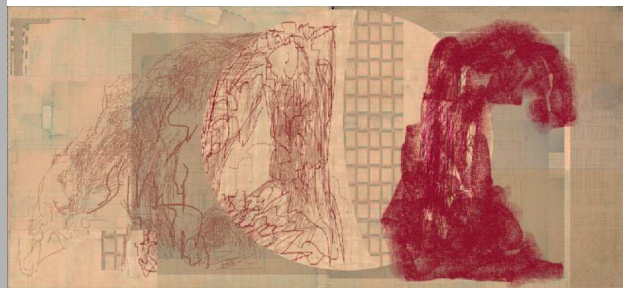
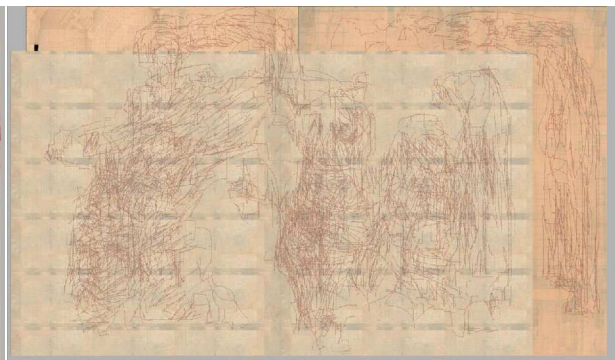
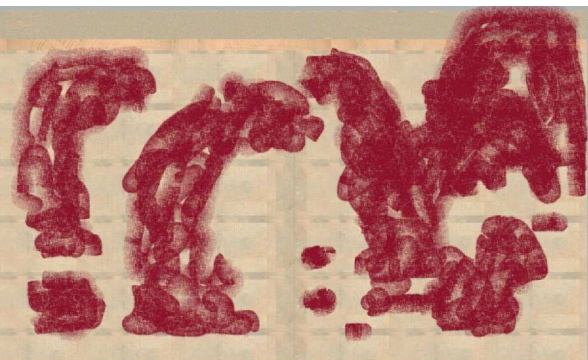


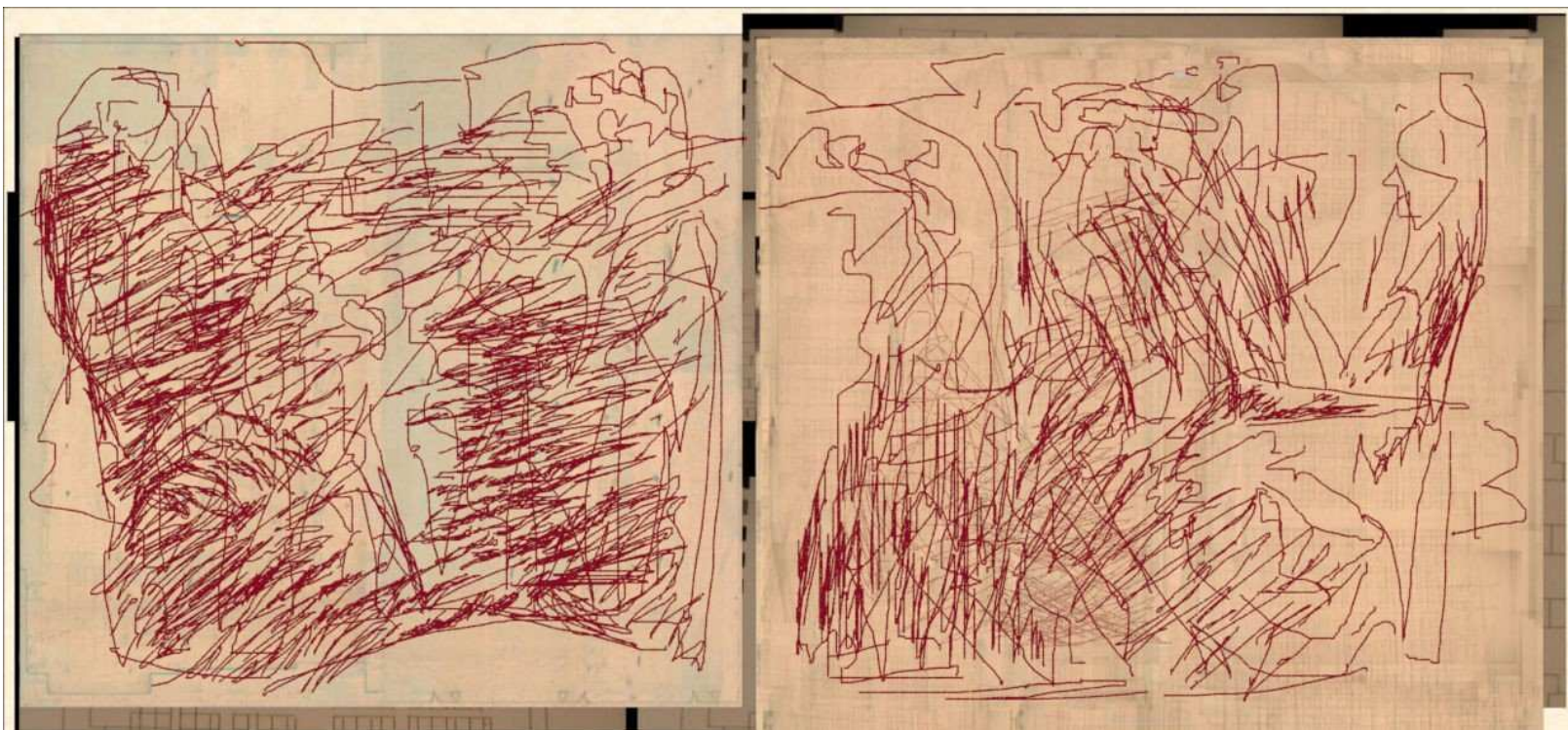


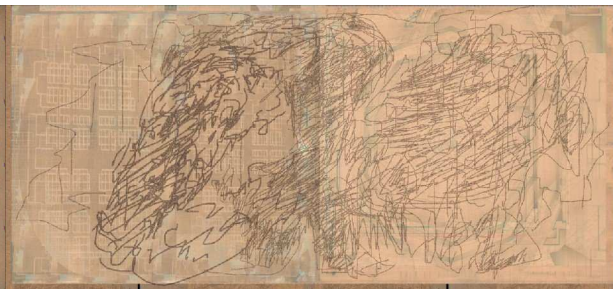
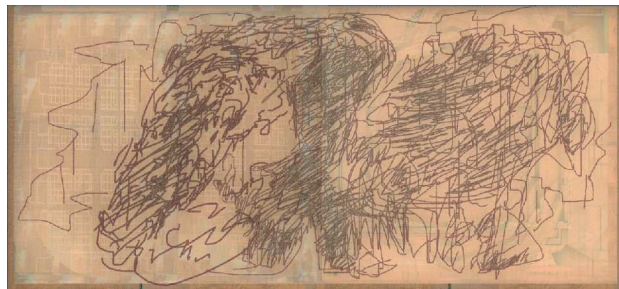
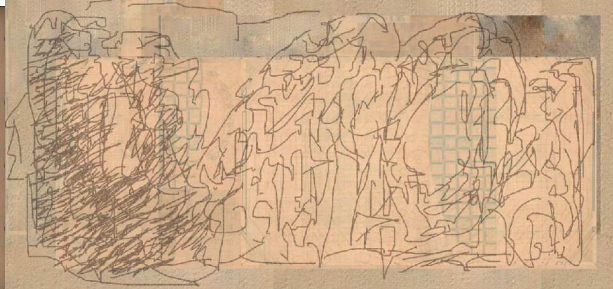
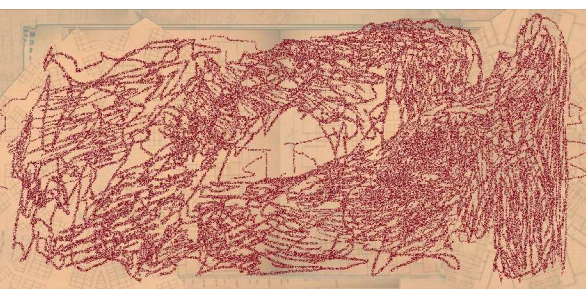
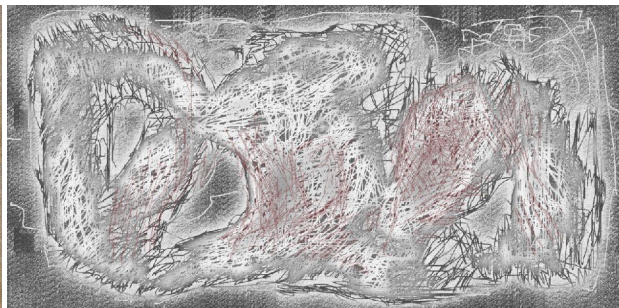
KNOWLEDGE PATTERN : ARCHE
STRIPE OF RHETORIC : SPIN

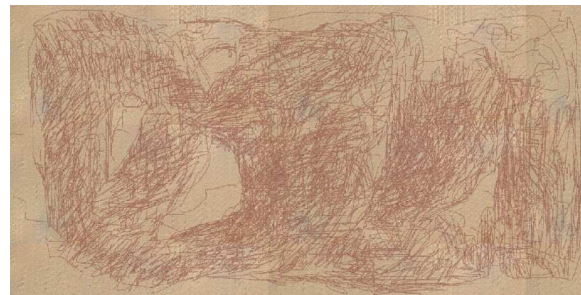
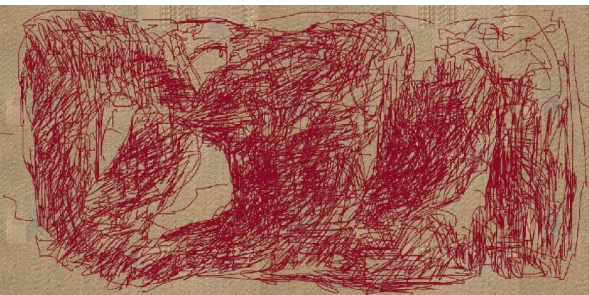
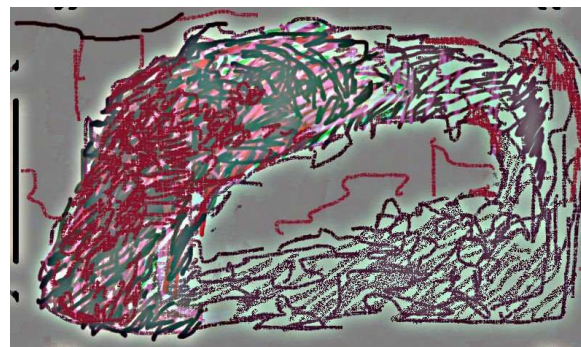
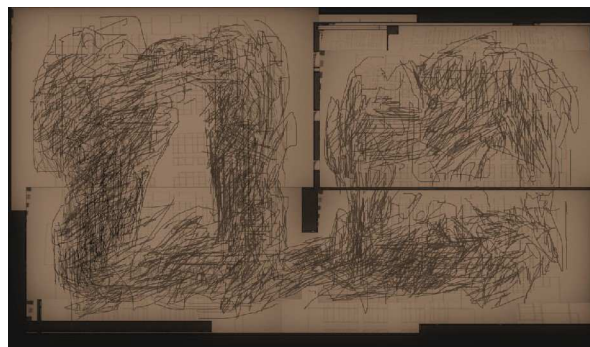
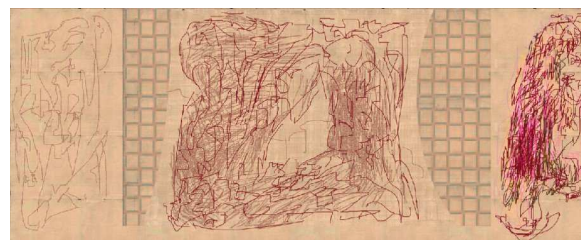
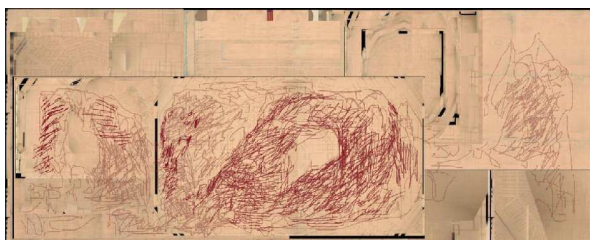


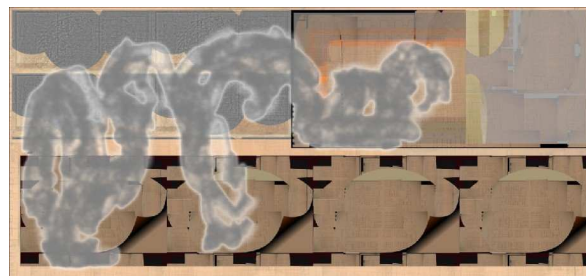
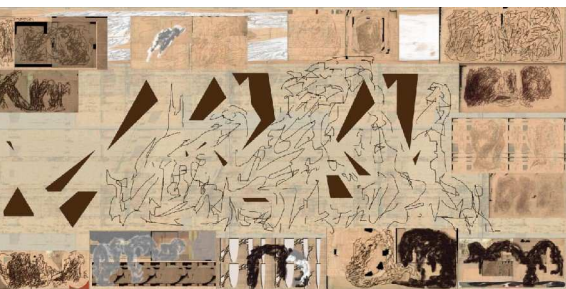
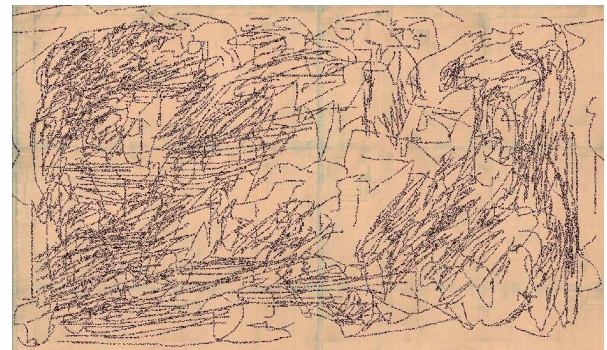
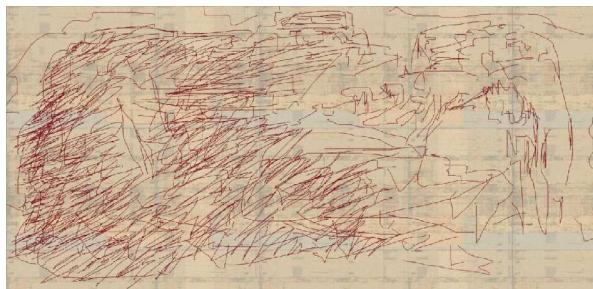
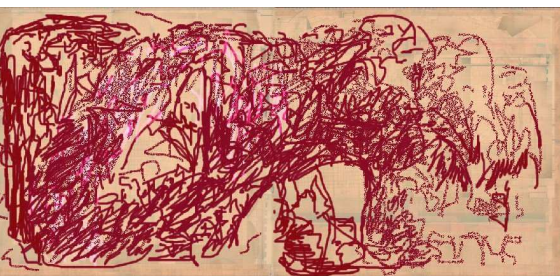
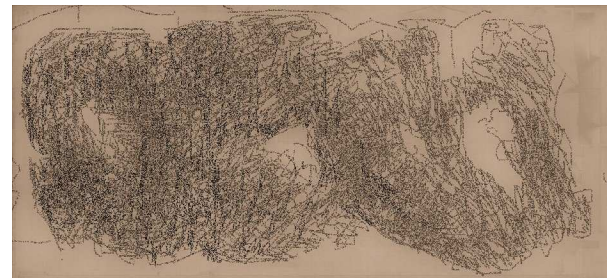
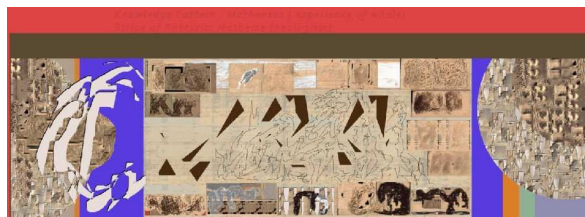
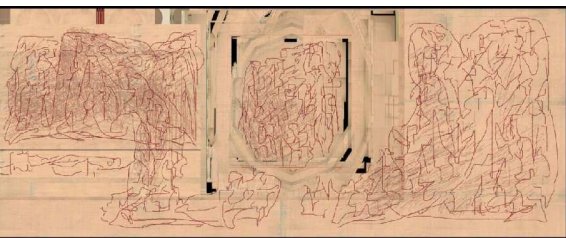


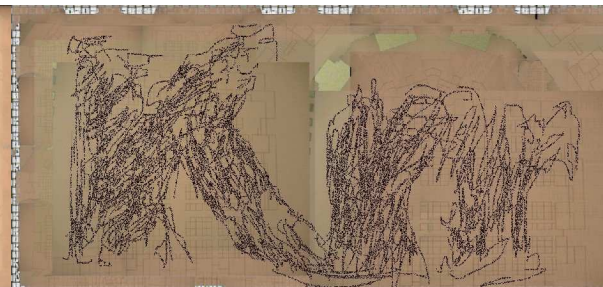
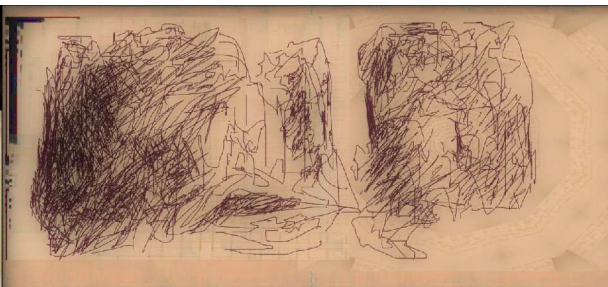
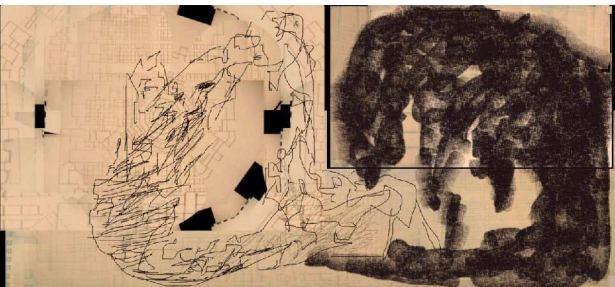
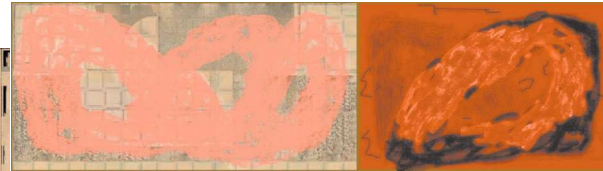
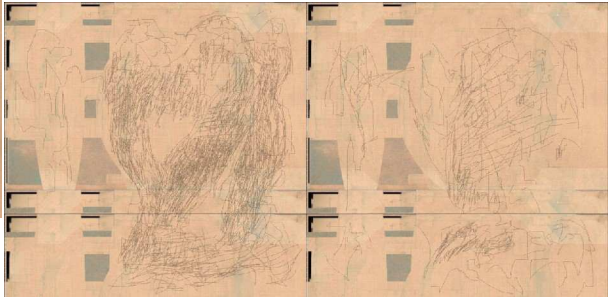
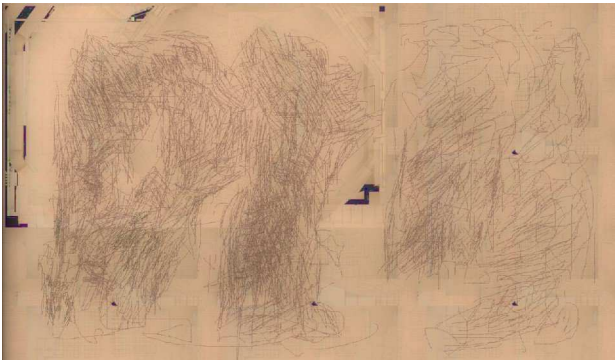
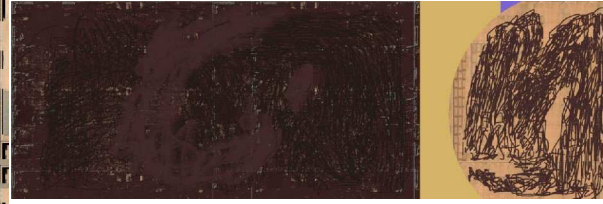
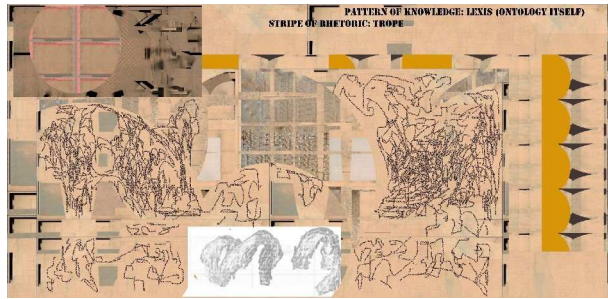






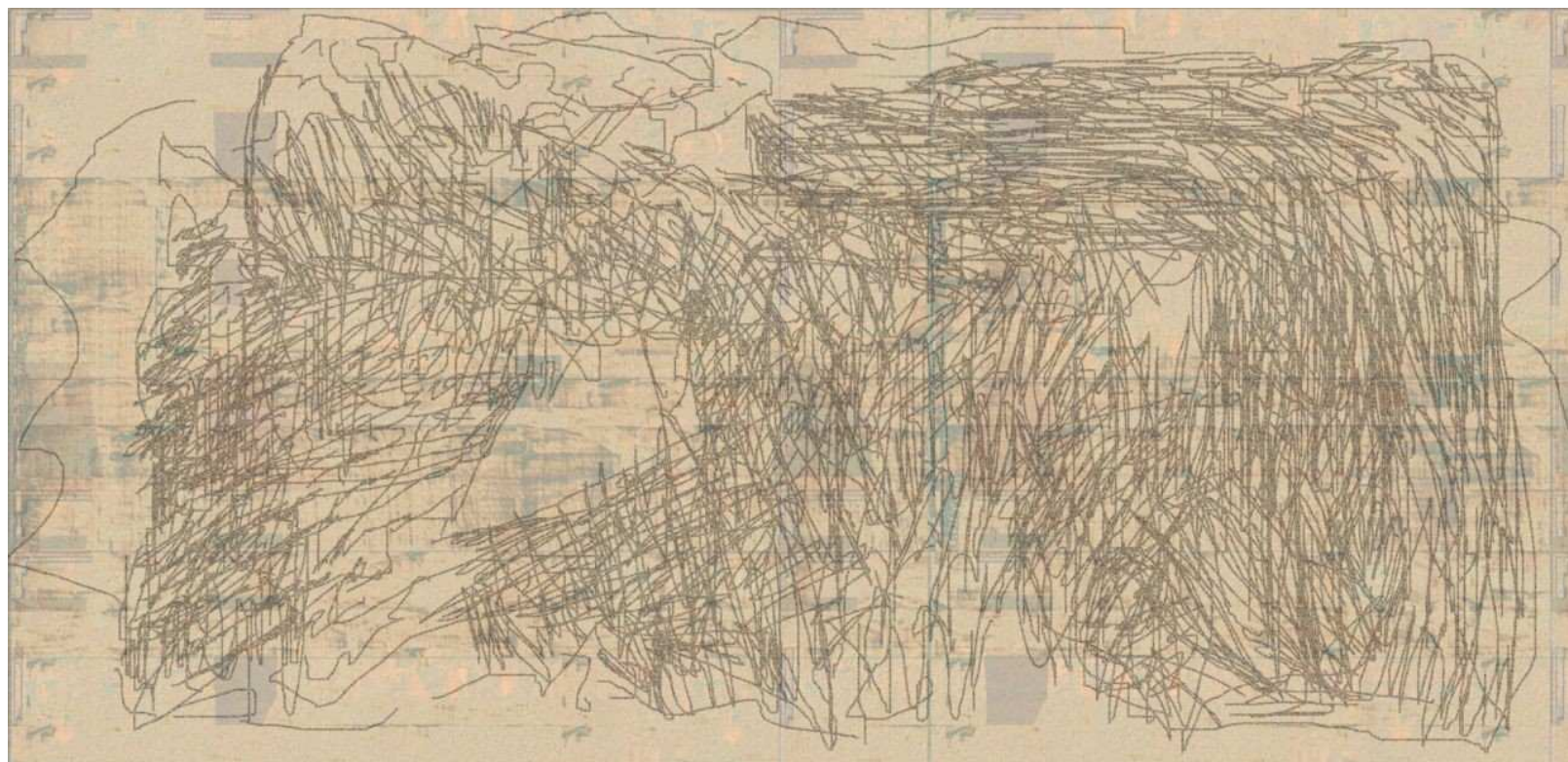


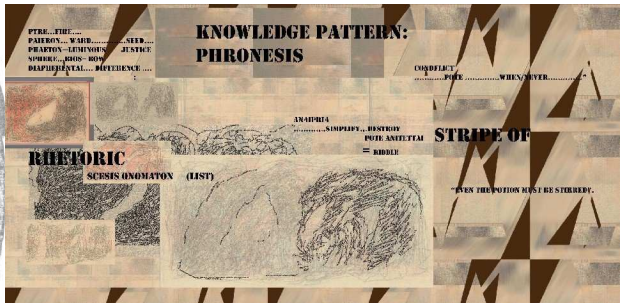
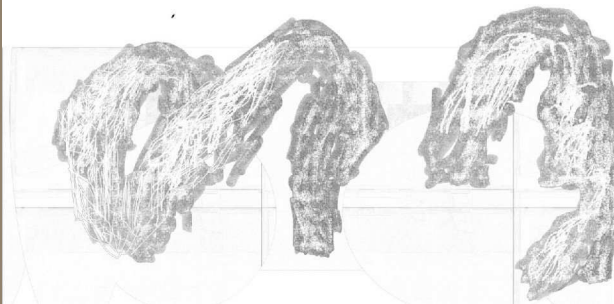
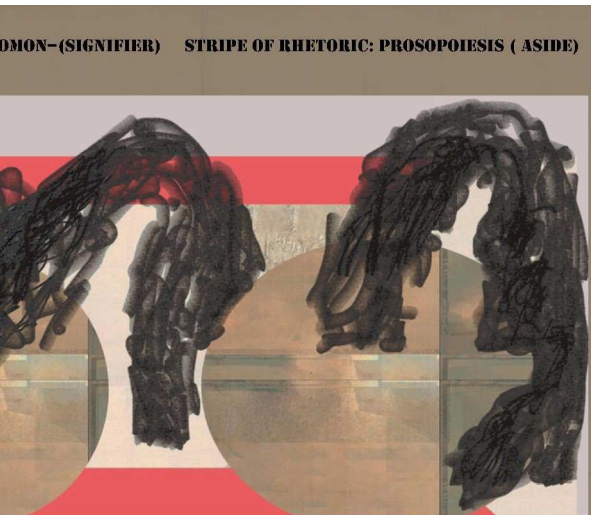
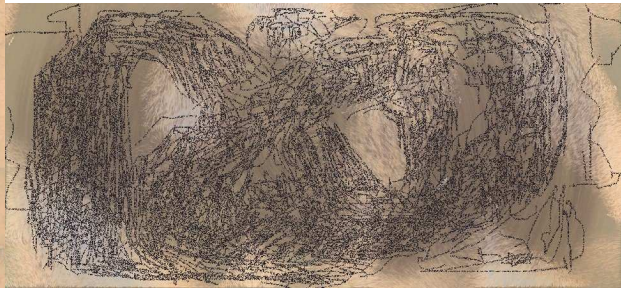
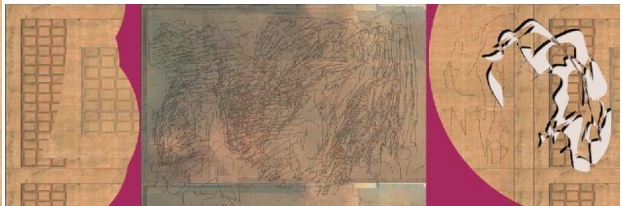
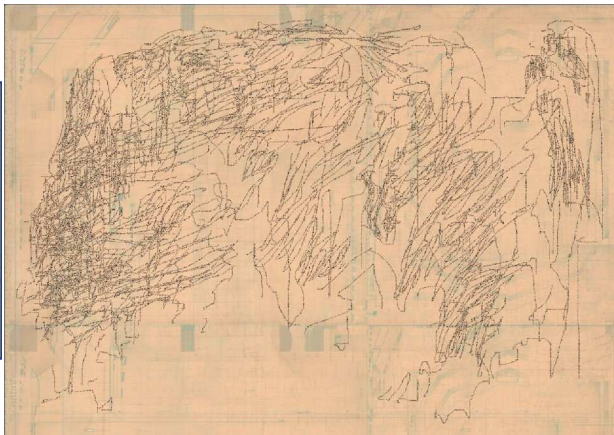




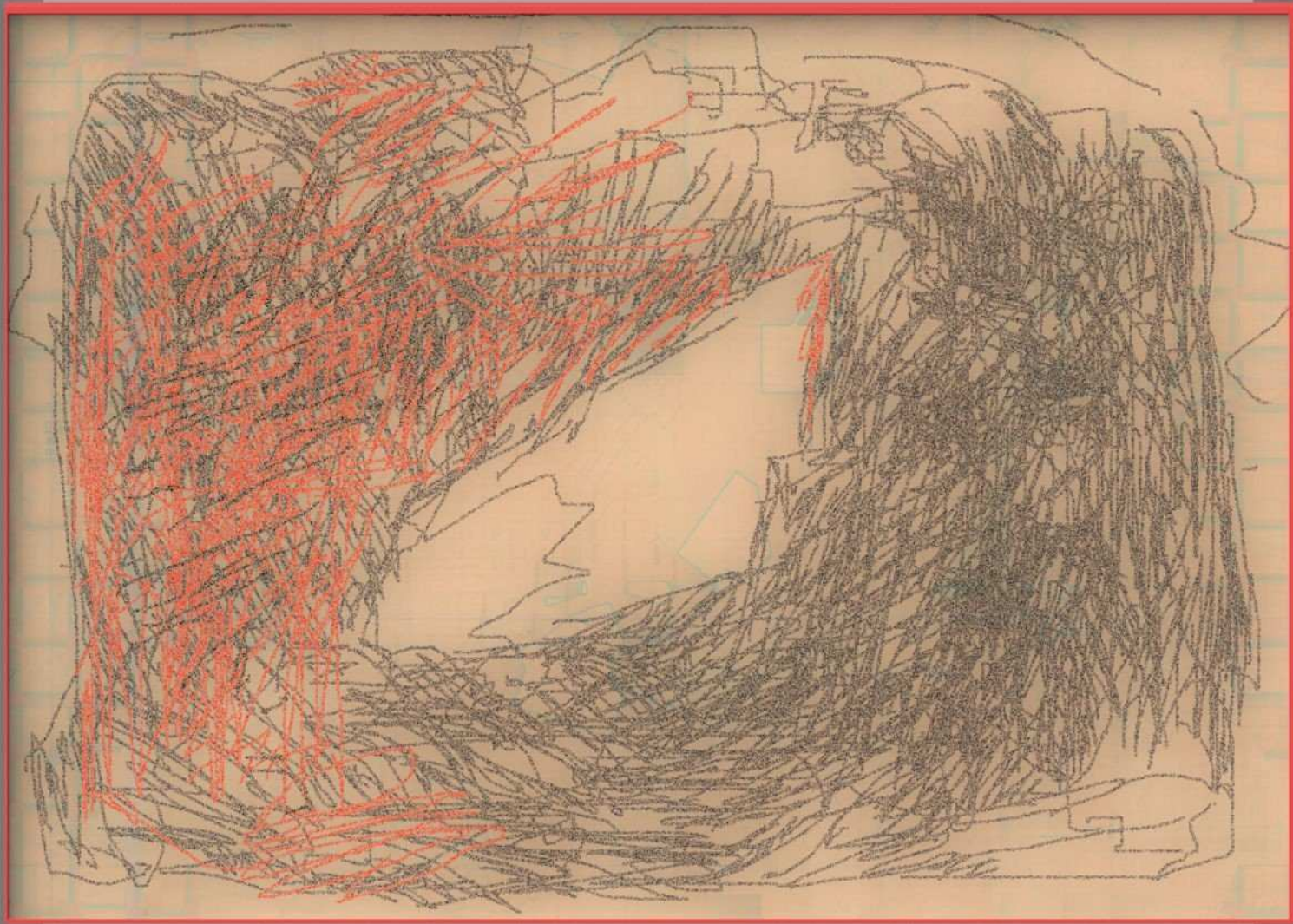


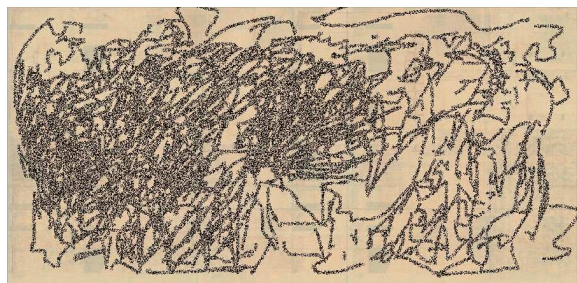
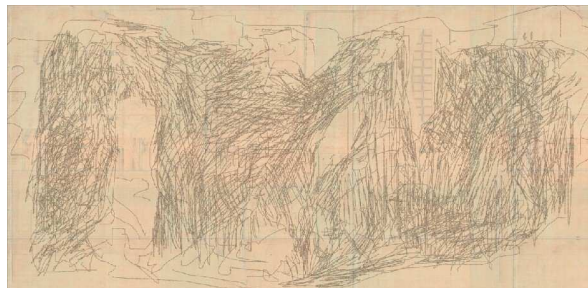
**KNOWLEDGE PATTERN
: DIAPHERENTAI
STRIPE OF RHETORIC
: HYPOKOMEINON (LAYERS)**



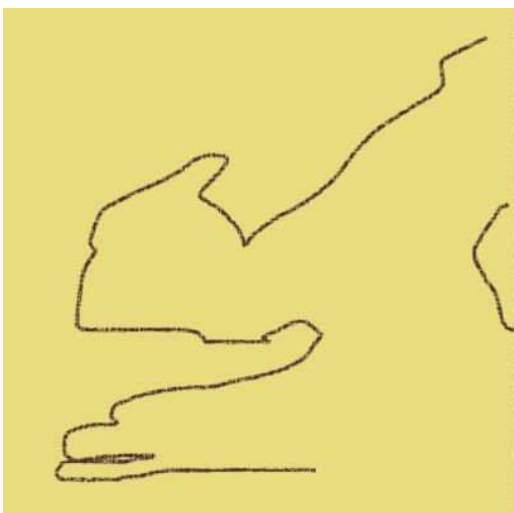




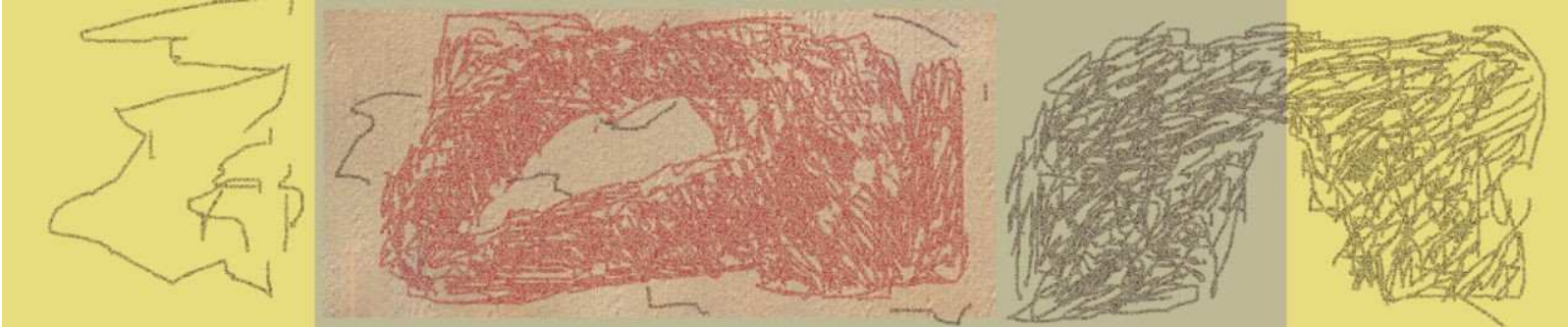


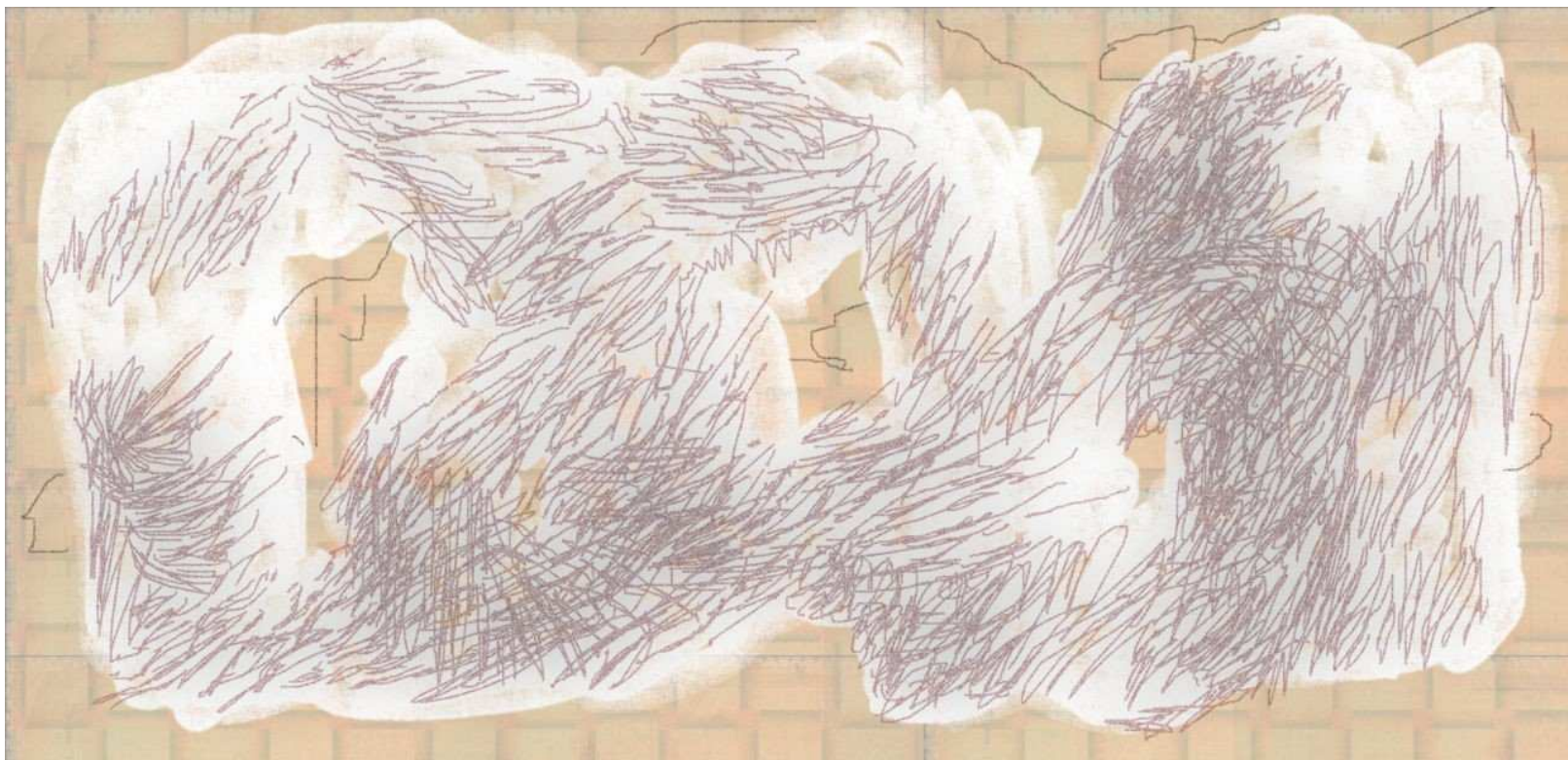






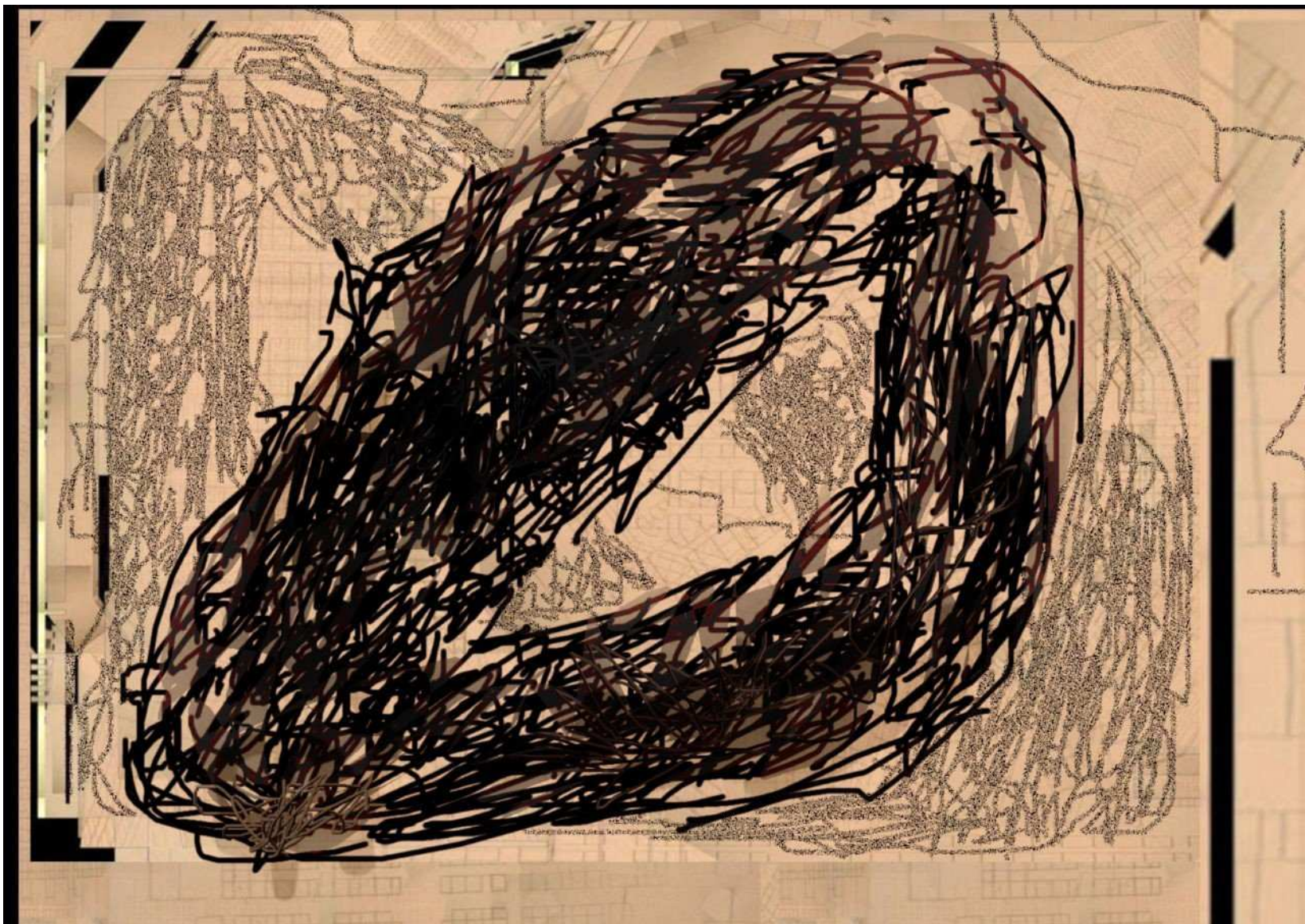






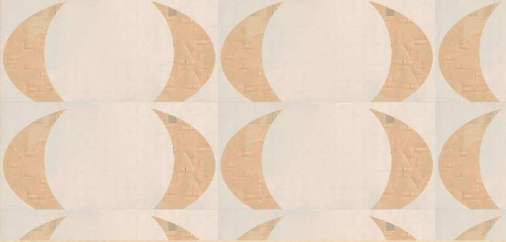




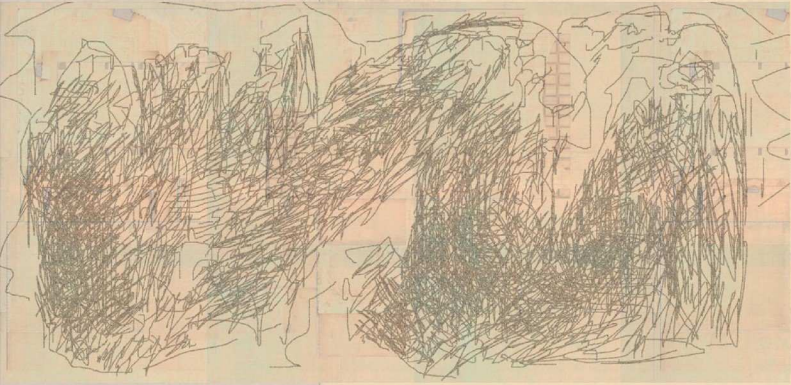


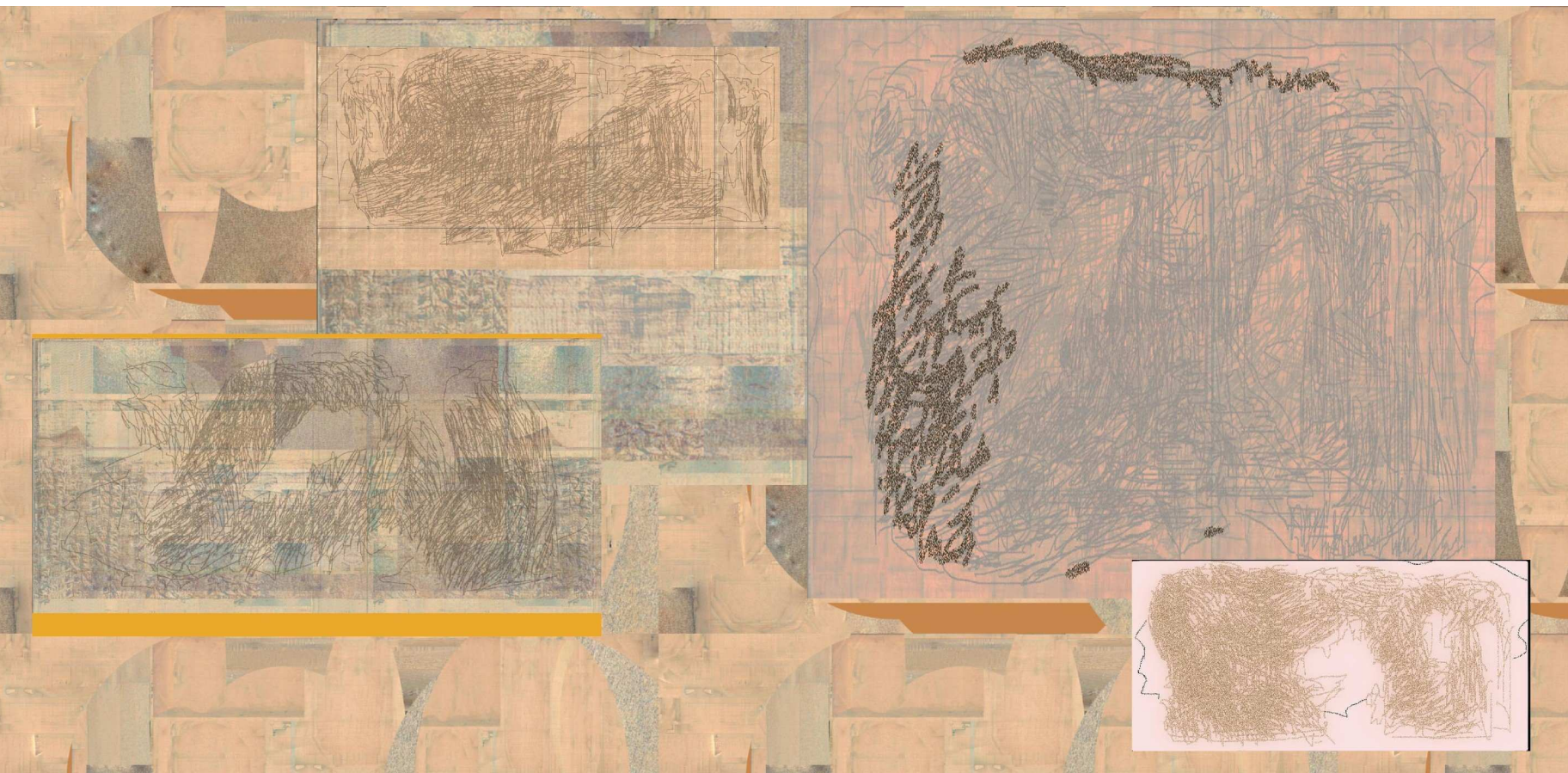


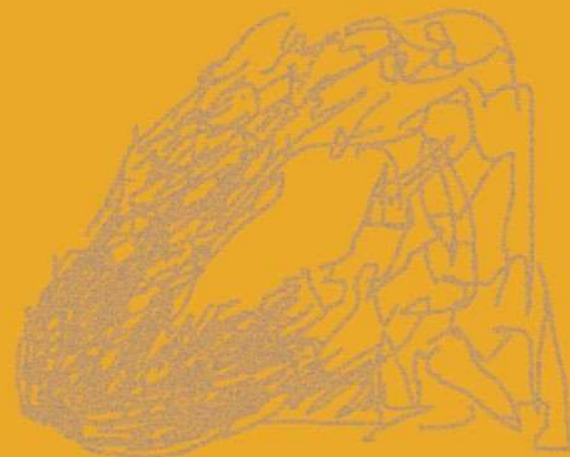
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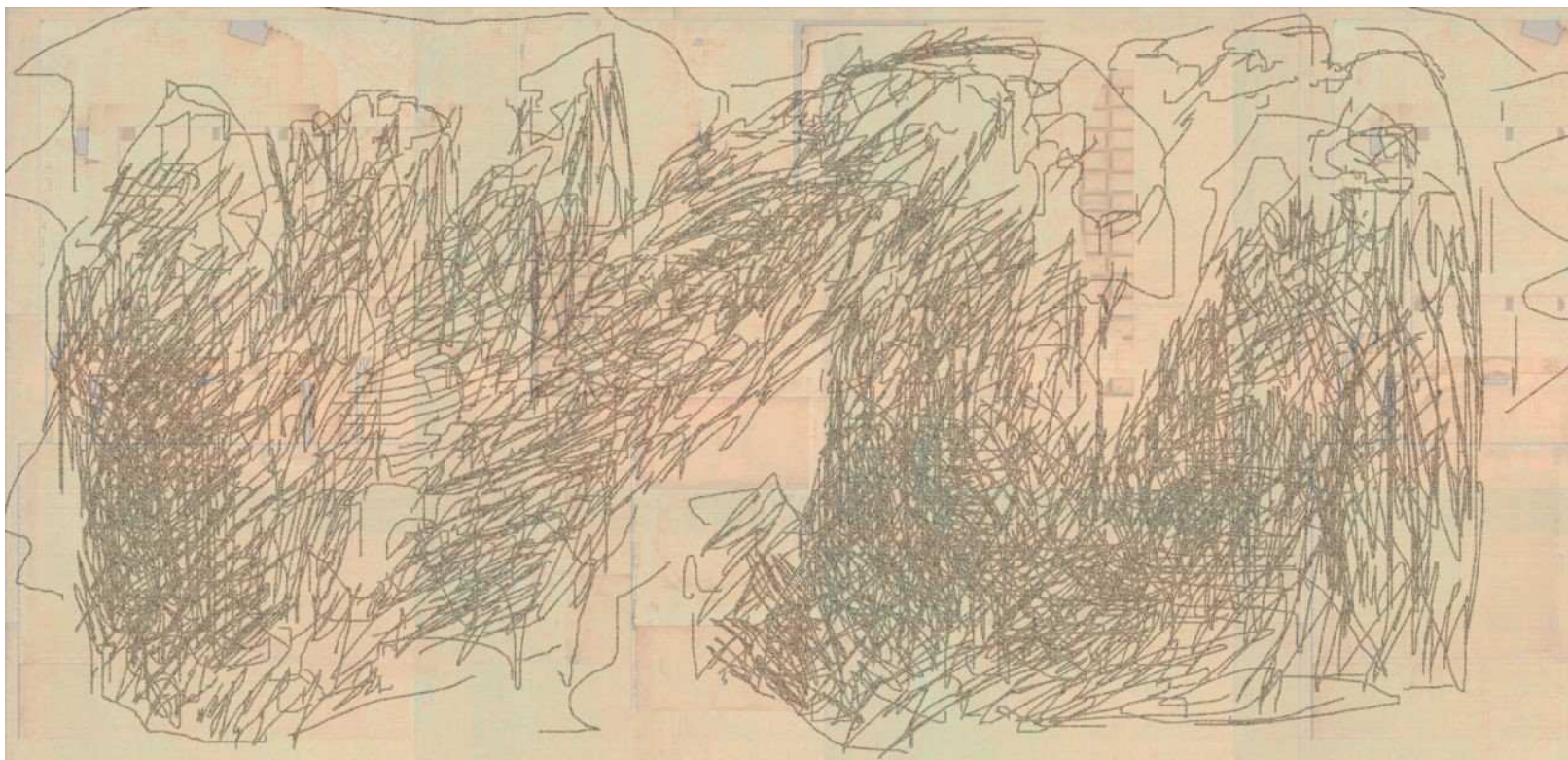


**STRIPE OF RHETORIC : CHIASMUS
(CROSS INDEX)**









KNOWLEDGE PATTERN:ARETE

STRIPE OF RHETORIC: HYPPOS

(IMPULSE AND LACUNA)

